

HiPPiE

HiPPiE Presents: Dire Straits - Money For Nothing			
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Instructions

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Group

HiPPiE is a new group, created in the year of 2001.
HiPPiE is dedicated to gtrwrz only. The goal is to bring quality products
into the scene.

Greets

All our respects goes to the people that currently are creating the scene of
gtrwrz. Specially to all people hanging out in #gtrwrz @ EFNET.

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/HiPPiE

Cop: I can put you in Queens on the night of the hijacking.
Hockney: Really? I live in Queens, did you put that together yourself,
Einstein? Got a team of monkeys working around the clock on this?

The Usual Suspects

AScii: JiMi

Sultans Of Swing

Words & Music by Mark Knopfler

(♩ = 146)

Dm

Score for the first system of "Sultans Of Swing". The system includes staves for Voice, Backing Vocals, Guitar 1 (Electric), Guitar 2 (Electric), and Guitar 3 (Electric). The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked as (♩ = 146). The guitar parts feature complex rhythmic patterns and chords, with Guitar 2 and 3 playing a dense, syncopated rhythm. The vocal parts are currently silent.

Score for the second system of "Sultans Of Swing". The system includes staves for Voice (Vx), Guitar 1 (Gtr. 1), and Guitar 3 (Gtr. 3). The key signature is one flat (Bb) and the time signature is 4/4. The vocal part (Vx) begins with the lyrics "You get a". The guitar parts continue with complex rhythmic patterns and chords, with Guitar 3 playing a dense, syncopated rhythm. The system is marked with a double bar line and a repeat sign.

D:13

Vx. C B \flat A A7

shi-ver in the dark, it's rain-ing in the park, but mean - time,

Gtr. 1

Gtr. 3

Vx. Dm C B \flat A F

south of the ri-ver you stop, and you hold — ev-ery-thing.

Gtr. 1

Gtr. 3

22

Vx. C B \flat

A band is blow-ing Dix-ie dou-ble four — time,

Gtr. 1

Gtr. 3

0:26

Dm

Bb

you feel al-right

when you hear the mu-sic__ring.

C

0.42

Dm

Bb

A

Well now you step in - side, but you don't see too ma-ny fa -

C#

Dm

com-ing in out of the rain__

B \flat

A

F

Vx. — they hear the jazz — go down.

Gtr. 1

Gtr. 2

Gtr. 3

0:55

C

B \flat

Com-pe - ti - tion in oth - er pla - ces,

Vx.

Gtr. 1

Gtr. 2

Gtr. 3

Dm

B \flat

er, but the horns, they blowing that sound,

Vx.

Gtr. 1

Gtr. 3

Electric Guitar 2 doubles

way on down south, way on down — south

This system contains the first two measures of the piece. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment consists of four staves: two grand staves (treble and bass clef) and two separate bass staves. The first measure is in C major, and the second measure is in B-flat major. The lyrics "way on down south," and "way on down — south" are written below the vocal line.

Dm

C

B \flat

C

Lon-don town.

This system contains the next two measures. The vocal line continues with the lyrics "Lon-don town." The piano accompaniment continues with the same four-staff structure. The first measure is in D minor, the second in C major, the third in B-flat major, and the fourth in C major. The lyrics "Lon-don town." are written below the vocal line.

Dm

C

B \flat

C

You check out

This system contains the final two measures of the piece. The vocal line ends with the lyrics "You check out". The piano accompaniment continues with the same four-staff structure. The first measure is in D minor, the second in C major, the third in B-flat major, and the fourth in C major. The lyrics "You check out" are written below the vocal line.

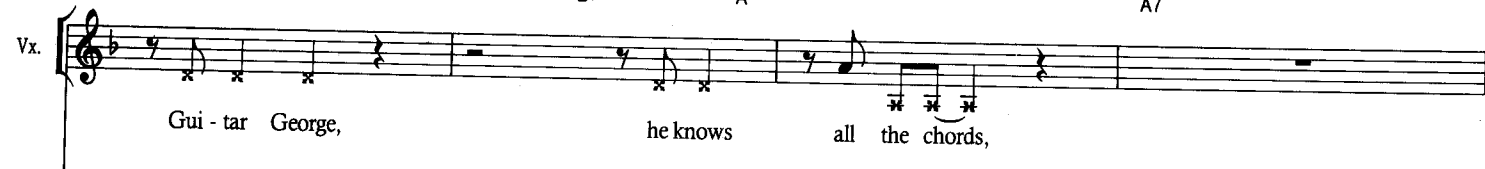
Dm

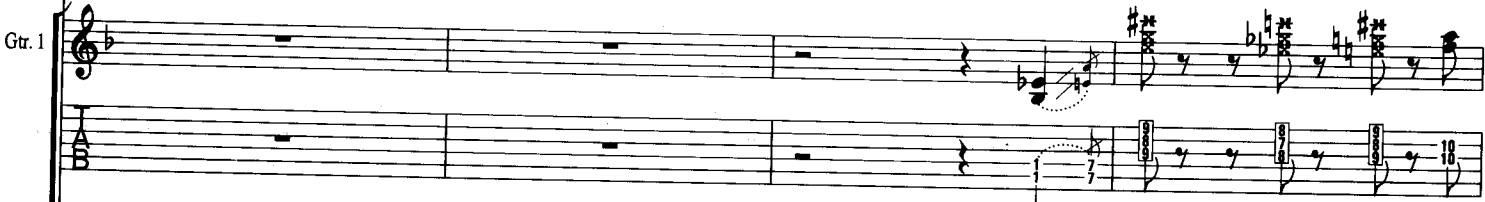
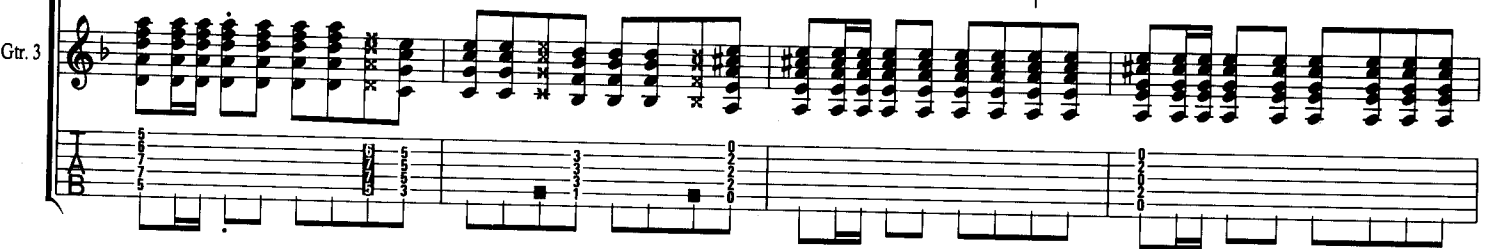
C

Bb

A

A7

Vx. 
Gui - tar George, he knows all the chords,

Gtr. 1 
Gtr. 3 

Dm


C

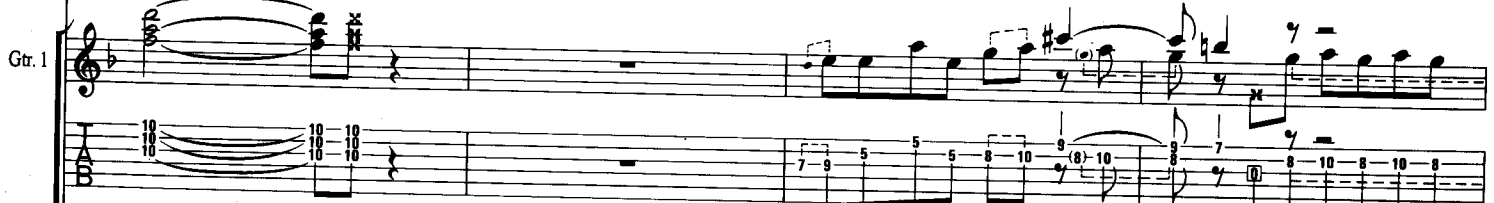

Bb

A

A7

F

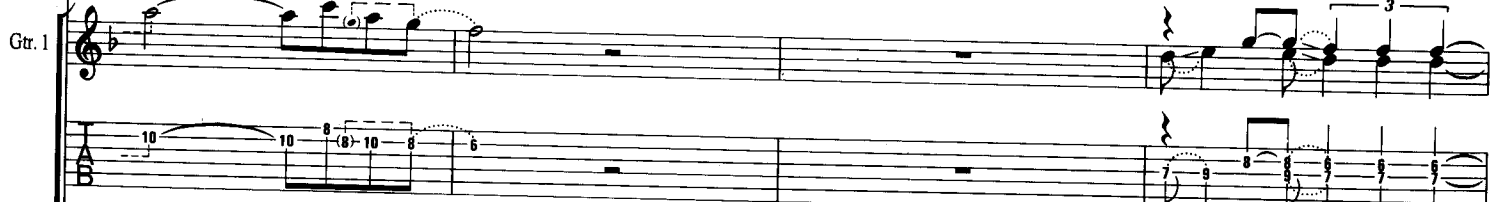

Vx. 
mind, he's strict-ly rhy-thm, he does-n't want to make it cry or sing,

Gtr. 1 
Gtr. 3 


C

Bb

Vx. 
yes, and an old gui - tar is all he can af - ford

Gtr. 1 
Gtr. 3 

Dm

Vx.  when he gets up un-der the lights — to play his thing. —

Gr. 1 

Gr. 3 

Gr. 1   

Gr. 3 

1:56


Dm

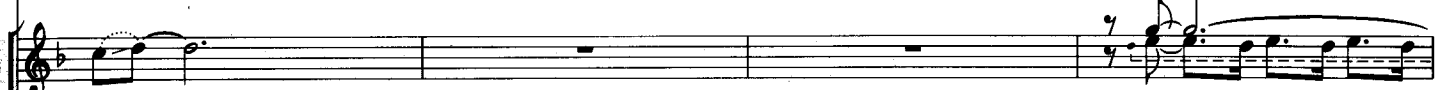
C

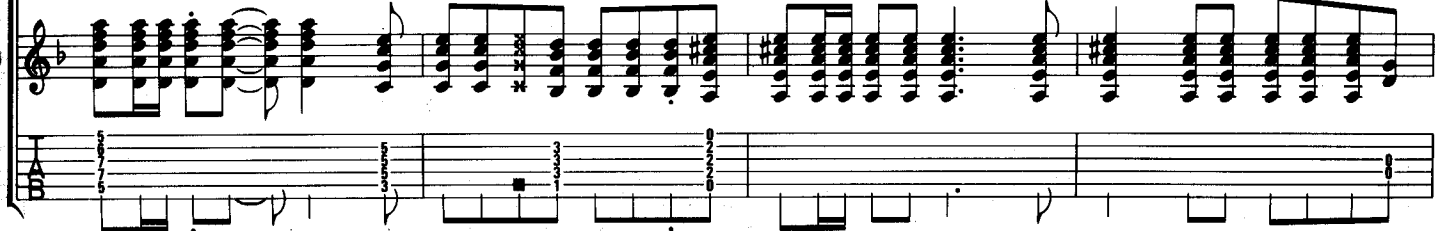
Bb

A

A7

 And Har-ry does-n't mind if he does-n't make the scene, —





Chords: Dm C Bb A A7

Vx. he's got a day - time job, he's do-ing al - right,

Gtr. 1

Gtr. 3

28

Chord: C

Vx. he can play the hon - ky - tonk like a - ny - thing,

Gtr. 1

Gtr. 3

Chords: Dm Bb

Vx. sav-ing it up, Fri-day night

Gtr. 1

Gtr. 3

C

B \flat

C

with the Sul - tans, _

with the Sul - tans _ of

with the Sul - tans _ of _

2:29

Dm

C

B \flat

C

swing.

swing.

And a

Chords: Dm C Bb A A7

Vx. crowd of young boys, they're fool-ing a - round in the cor - ner,

Gtr. 1

Gtr. 3

Chords: Dm C Bb A A7 F

Vx. drunk and dressed in their best brown bag - gies, and their plat-form soles.

Gtr. 1

Gtr. 3

Chords: C Bb

Vx. They don't give a damn a - bout a - ny trum-pet - play-ing band,

Gtr. 1

Gtr. 3

Dm

Bb

Vx. it ain't what they call rock and roll, —

Gtr. 1

Gtr. 3

C

Bb

C

Vx. and the Sul - tans, — yeah, the Sul - tans — are play-ing

B. Vx. the Sul - tans — are play-ing

Gtr. 1

Gtr. 3

3:14

Dm

C

Bb

C

Vx. Cre-ole, Cre-ole, ba-by,

Vx. Cre-ole,

Gtr. 1

Gtr. 3

Chords: Dm C B \flat C

Vx. *ah ah.*

Gtr. 1

Gtr. 3

32

Chords: Dm C B \flat A C

Gtr. 1

Gtr. 3

Chords: Dm C B \flat A

Gtr. 1 *let ring*

Gtr. 3

This musical score is for the song "The Wind" by The Beatles. It is arranged for guitar, bass, and drums. The score is written in 4/4 time and features a key signature of one sharp (F#). The guitar part is written in standard notation on a single staff, with a capo indicated at the 5th fret. The bass part is written in standard notation on a single staff, with a capo indicated at the 5th fret. The drum part is written in standard notation on a single staff, with a capo indicated at the 5th fret. The score includes a variety of musical notations, including eighth notes, quarter notes, and sixteenth notes, as well as rests and accidentals. The guitar part features a prominent melody in the right hand and a supporting bass line in the left hand. The bass part provides a steady, rhythmic foundation for the song. The drum part consists of a simple, effective pattern that drives the song forward. The score is divided into two systems, with the first system covering measures 1 through 10 and the second system covering measures 11 through 20. The key signature changes to one flat (Bb) at the beginning of the second system. The score is a high-quality, professional arrangement that captures the essence of the original recording.

Musical score for "The Ring" by John Williams. The score is in B-flat major and 4/4 time. The piano part is on the top staff, and the guitar part is on the bottom staff. The guitar part includes a complex sequence of chords and arpeggios, with a final chord marked "let ring".

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, bass, and drums. The score is written in G major (one sharp) and 4/4 time. The guitar part features a melodic line with a key signature change to B-flat major (two flats) for the "let ring" section. The bass part provides a steady accompaniment with a mix of eighth and sixteenth notes. The drum part includes a prominent snare drum pattern and a bass drum line. The score is divided into measures, with some measures containing multiple staves for different instruments. The guitar part includes a key signature change from G major to B-flat major, indicated by the "Bb" and "let ring" text. The bass part includes a key signature change from G major to E major (two sharps) for the "let ring" section. The drum part includes a key signature change from G major to E major (two sharps) for the "let ring" section. The score is divided into measures, with some measures containing multiple staves for different instruments. The guitar part includes a key signature change from G major to B-flat major, indicated by the "Bb" and "let ring" text. The bass part includes a key signature change from G major to E major (two sharps) for the "let ring" section. The drum part includes a key signature change from G major to E major (two sharps) for the "let ring" section.

The musical score for "The Rose Tree" is presented in four staves. The top staff is for guitar, featuring a key signature of one flat (Bb) and a 2/4 time signature. It includes a Dm chord at the beginning, followed by a C chord, and a Bb chord. The guitar part consists of a series of chords and single notes, with a final C chord. The second staff is for piano, featuring a key signature of one flat (Bb) and a 2/4 time signature. It includes a Dm chord at the beginning, followed by a C chord, and a Bb chord. The piano part consists of a series of chords and single notes, with a final C chord. The third staff is for voice, featuring a key signature of one flat (Bb) and a 2/4 time signature. It includes a Dm chord at the beginning, followed by a C chord, and a Bb chord. The voice part consists of a series of notes and rests, with a final C chord. The bottom staff is for guitar, featuring a key signature of one flat (Bb) and a 2/4 time signature. It includes a Dm chord at the beginning, followed by a C chord, and a Bb chord. The guitar part consists of a series of chords and single notes, with a final C chord.

Chords: Dm C B \flat C

Gtr. 1

Gtr. 3

4:13

Chords: Dm C B \flat A

Vx.

And then the man, he steps right up to the mic - ro - phone,

Gtr. 1

Gtr. 3

34

Chords: Dm C B \flat A F

Vx.

and says at last just as the time - bell rings,

Gtr. 1

Gtr. 3

C

Vx. 'Good-night, now it's time to go home.'

Gr. 1

Gr. 3

Bb Dm

Vx. Then he makes it fast with one more thing,

Gr. 1

Gr. 3

4:39 C Bb C

Vx. 'We are the Sul-tans, we are the Sul - tans of

we are the Sul - tans of

Gr. 1

Gr. 3

4:45

Dm

C

B \flat

C

Vx.

swing.

B. Vx.

swing.

Gtr. 1

Gtr. 3

36

Dm

C

B \flat

C

Gtr. 1

Gtr. 3

Gtr. 1

Gtr. 3

First system of musical notation. Chords: Dm, Bb, C. Includes guitar tablature and bass line.

Second system of musical notation. Chords: Dm, C, Bb. Includes guitar tablature and bass line.

Third system of musical notation. Chords: C, Dm 8va, C, Bb. Includes guitar tablature and bass line.

Fourth system of musical notation. Chord: C. Includes guitar tablature and bass line.

The musical score for guitar consists of two staves, Gtr. 1 and Gtr. 3, with corresponding fretboard diagrams (TAB) below each staff. The key signature is one flat (Bb), and the time signature is 4/4.

Gtr. 1: The staff features a melodic line with eighth and sixteenth notes. Chords are indicated above the staff: Dm (8va) at the beginning, C and Bb in the middle, and C at the end. The TAB below shows fret numbers for each string.

Gtr. 3: The staff features a rhythmic accompaniment with chords and single notes. Chords are indicated above the staff: Dm (8va) at the beginning, C and Bb in the middle, and C at the end. The TAB below shows fret numbers for each string.

38

The image shows a musical score for guitar, specifically for Gtr. 1 and Gtr. 3. The score is written in standard musical notation with a key signature of one flat (B-flat) and a common time signature (C). The Gtr. 1 part features a melodic line with various ornaments and a final cadence. The Gtr. 3 part provides a harmonic accompaniment with a steady eighth-note pattern. A time signature change to 5/32 is indicated at the beginning of the second system. The score includes a guitar-specific notation system with fret numbers (17, 15, 13, 12, 10, 9, 7) and a final cadence marked with a double bar line and a repeat sign.

Down To The Waterline

Words & Music by Mark Knopfler

0:18 Freely (♩ = c. 60)

B5

Voice

Guitar 1
(Electric)

Guitar 2
(Electric)

Str. 1

Str. 1

Str. 2

Vx. F#m A E Bm

Sweet sur-ren - der_ on the quay-side,

Gtr. 1

TAB

Gtr. 2

TAB

Chords: F#m A E Bm

Vx. you re - mem - ber we used to run and hide in the

Gtr. 1

TAB

Gtr. 2

TAB

1:21

Chords: F#m A E

Vx. sha-dow of the car - goes I take you one time, we're count-ing all the num-bers down to the wa - ter-line.

Gtr. 1

TAB

Gtr. 2

TAB

Bm F#m A E

Vx. Well near mis-ses on the dog-leap stair - ways,

Gtr. 1

TAB

Gtr. 2

TAB

42

Bm F#m A

Vx. French kis - ses in the

Gtr. 1

TAB

Gtr. 2

TAB

E

Bm

dark-ened door - ways,

The first system of the musical score consists of four measures. The vocal line (treble clef) has lyrics 'dark-ened door - ways,'. The guitar line (treble clef) features a series of chords and melodic lines, with some notes marked with 'x'. The bass line (treble clef) shows fret numbers for the left hand, including 5, 7, 9, 10, 12, 14, 15, 17, 19, 20, 22, 24, 25, 27, 29, 30, 32, 34, 35, 37, 39, 40, 42, 44, 45, 47, 49, 50, 52, 54, 55, 57, 59, 60, 62, 64, 65, 67, 69, 70, 72, 74, 75, 77, 79, 80, 82, 84, 85, 87, 89, 90, 92, 94, 95, 97, 99, 100.

43

1:45

F#m

A

E

fog-horn blow-ing out a wild_ and cold, a po-lice-man shines a light upon my shoul - der_

The second system of the musical score consists of four measures. The vocal line (treble clef) has lyrics 'fog-horn blow-ing out a wild_ and cold, a po-lice-man shines a light upon my shoul - der_'. The guitar line (treble clef) features a series of chords and melodic lines, with some notes marked with 'x'. The bass line (treble clef) shows fret numbers for the left hand, including 5, 7, 9, 10, 12, 14, 15, 17, 19, 20, 22, 24, 25, 27, 29, 30, 32, 34, 35, 37, 39, 40, 42, 44, 45, 47, 49, 50, 52, 54, 55, 57, 59, 60, 62, 64, 65, 67, 69, 70, 72, 74, 75, 77, 79, 80, 82, 84, 85, 87, 89, 90, 92, 94, 95, 97, 99, 100.

Bm G

Gtr. 1

TAB

Gtr. 2

TAB

Bm G

Gtr. 1

TAB

Gtr. 2

TAB

A Bm

Gtr. 1

TAB

Gtr. 2

TAB

2:10

F#m

A

E

Bm

Vx.

Up comes a coast - er fast and si - lent in the night,

Gtr. 1

Gtr. 2

F#m

A

E

Bm

ov - er my shoul - der all you can see are pi - lot lights.

No

F#m

A

Vx.

mo-ney in our jac-kets and our jeans— are torn,— your hands are cold,— but your

Gtr. 1

Gtr. 2

TAB

TAB

E

Bm

Vx.

lips are warm.

Gtr. 1

Gtr. 2

TAB

TAB

2:34

G

Bm

2:44

E

C#m

C9

The image displays a musical score for guitar, consisting of two systems. The first system features a standard staff (Gtr. 1) and a corresponding tablature staff (TAB). The second system features a standard staff (Gtr. 2) and a corresponding tablature staff (TAB). The tablature staff in the second system includes a large bracketed section, likely indicating a specific technique or a complex fretboard exercise.

Gtr. 2

Gtr. 1

G

C9

TAB

Gtr. 2

TAB

Gtr. 1

D

A

TAB

Gtr. 2

TAB

48

Vx.

F#

G

A

She can

Gtr. 1

let ring

TAB

Gtr. 2

TAB

3:12

Bm

F#m

A

E

Bm

see him on the jet-ty where they used to

go,

she can feel

49

F#m

A

E

Bm

_ him in the pla-ces where the sai-lors_ go.

When she's

Vx. F#m A E

walk-ing by the ri-ver, and the rail-way line, she can still hear him whis-per, 'Let's go down to the

Gtr. 1

Gtr. 2

TAB

50

Bm G

Vx. wa - ter-line.'

Gtr. 1

Gtr. 2

TAB

1

Bm

G

This system contains measures 1 through 4. The key signature has two sharps (F# and C#). The first staff (treble clef) shows a melody starting on a half note G4, followed by eighth notes A4, B4, C#5, D5, E5, F#5, and a quarter note G5. The second staff (bass clef) shows a bass line with notes G2, F#2, E2, D2, C#2, B1, and A1. The third staff (guitar) shows a series of chords: G major (open), A major (open), B major (open), C# major (open), D major (open), E major (open), F# major (open), and G major (open). The fourth staff (tablature) shows the corresponding fret numbers: 0, 2, 3, 4, 5, 6, 7, and 8.

A

Bm

This system contains measures 5 through 8. The first staff (treble clef) shows a melody starting on a half note A4, followed by eighth notes B4, C#5, D5, E5, F#5, and a quarter note G5. The second staff (bass clef) shows a bass line with notes A2, G2, F#2, E2, D2, C#2, and B1. The third staff (guitar) shows a series of chords: A major (open), B major (open), C# major (open), D major (open), E major (open), F# major (open), G major (open), and A major (open). The fourth staff (tablature) shows the corresponding fret numbers: 2, 3, 4, 5, 6, 7, 8, and 9.

G

A

Bm9

This system contains measures 9 through 12. The first staff (treble clef) shows a melody starting on a half note G4, followed by eighth notes A4, B4, C#5, D5, E5, F#5, and a quarter note G5. The second staff (bass clef) shows a bass line with notes G2, F#2, E2, D2, C#2, B1, and A1. The third staff (guitar) shows a series of chords: G major (open), A major (open), B major (open), C# major (open), D major (open), E major (open), F# major (open), and G major (open). The fourth staff (tablature) shows the corresponding fret numbers: 0, 2, 3, 4, 5, 6, 7, and 8.

Portobello Belle

Words & Music by Mark Knopfler

(♩ = 124)

E♭

B♭

E♭

B♭

Voice

Guitar 1
(Electric)

Guitar 2
(Electric)

Capo 1

Guitar 3
(Electric)

Capo 1

52

E♭

B♭

E♭

B♭

Vx.

Bel-la-don-na's on the

Gtr. 1

Gtr. 2

let ring

0:19
1:23

E♭

B♭

E♭

B♭

high street,
back there,

breasts u - pon the off - beat
es-cap - ing from a sack there,

and the stalls are just the
Bel - la-don-na

1st time

1st time

E♭

B♭

E♭

B♭

side-shows,
lin-gers,

Vic - to - ri - an-a's old
her gloves they got no fin - gers.

clothes.

Yeah she got the skirt so tight
Blind man he's sing-ing the I - rish,

0:36
1:39

E♭

B♭

E♭

B♭

Vx.

now,

she wan-na tra-vel light — now,
got his mo - ney in a tin dish,

and she wan-na turn up all her roots
he just a cor - ner se - re -

Gtr. 1

TAB

Gtr. 2

TAB

Gtr. 3

TAB

54

E♭

B♭

E♭

B♭

Vx.

now,
- na - der,

she got the turn up on the boots now, boot now.
once u - pon a time he coul-d've made her, he coul-d've made her.

Gtr. 1

TAB

Gtr. 2

TAB

Gtr. 3

TAB

0:51
1:55
2:59

 Eb

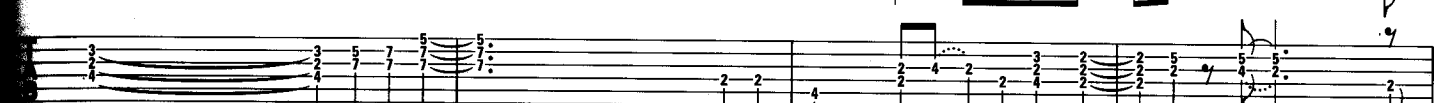
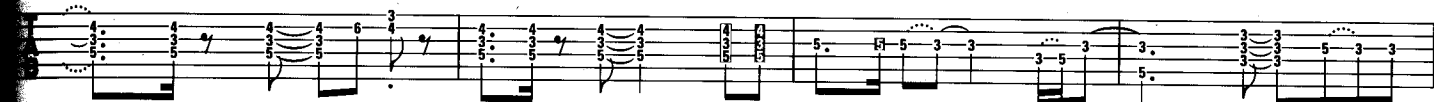
Bb



1.2. She thinks she's tough,
3. Bel - la - don - na walks,

she ain't no Eng-lish rose,
Bel-la-don-na tak-ing con-trol, _____

she don't care



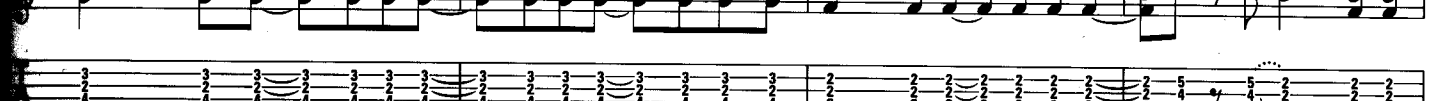
55

Eb

Bb



but the blind sin-ger, he's seen e-nough and he knows, _____
— a - bout your win-dow box, or your but-ton hole,



Vx. Ab6 Eb Bb
 do a song a-bout a long-gone I - rish girl, —
 she sing a song — a-bout a long-gone I - rish girl, —

Gtr. 1

Gtr. 2

Gtr. 3

Vx. Fm Ebsus2 3rd time to Coda ⊕ 1. Bb
 1. 3. but I got one for you my Por-to-bel-lo Belle. She sees a man u-pon his
 2. but I got one for you

Gtr. 1

Gtr. 2

Gtr. 3

2. 23 Bb Eb Bb

Por - to - bel - lo Belle. Yes and these bar-row boys are hawk-ing

57

Eb Bb

and a pa - ra - keet is squawk-ing, u - pon a truck a pa - per

Eb Bb Eb Bb

Vx. rhi-no, she get the cry - ing of a wi-no, then she get the reg-gae rum-ble,

Gtr. 1

TAB

Gtr. 2

TAB

Gtr. 3

TAB

58

Eb Bb Eb Bb

Vx. — Bel-la - don - na's in the jun-gle. But she ain't no gar-den

Gtr. 1

TAB

Gtr. 3

TAB

E \flat B \flat E \flat B \flat D. $\text{\textcircled{S}}$ al Coda

flo-wer,

there ain't no dis-tress in the tow-er, no, no, no, no.

 $\text{\textcircled{C}}$ CODA

3:27

B \flat E \flat B \flat

Por-to-bel-lo belle.

Eb Bb Eb Bb

Gtr. 1

TAB

Gtr. 2

TAB

Gtr. 3

TAB

60

Eb Bb Eb Bb

Gtr. 1

TAB

Gtr. 2

TAB

Gtr. 3

TAB

First system of musical notation, featuring two staves. The top staff includes dynamic markings *8va* and *sim.* and key signature changes from E \flat to B \flat . The bottom staff contains extensive fingering numbers (e.g., 10, 11, 12, 13, 15).

Second system of musical notation, continuing the piece with two staves. It includes key signature changes from E \flat to B \flat and further fingering details. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

Eb Bb Eb Bb

Gtr. 1

TAB

Gtr. 2

TAB

Gtr. 3

TAB

Eb Bb

Gtr. 1

TAB

Gtr. 2

TAB

Gtr. 3

TAB

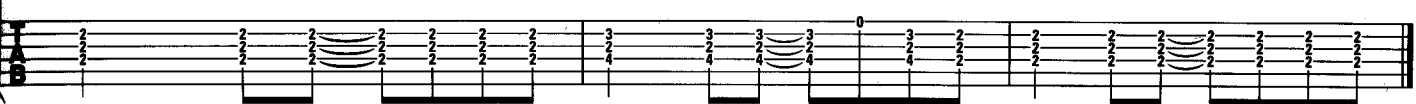
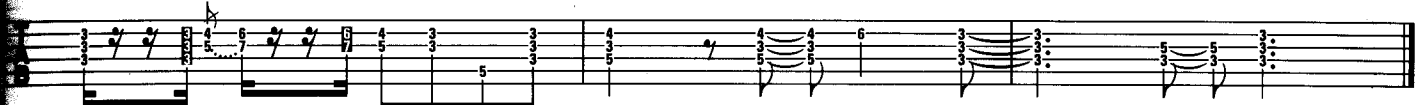
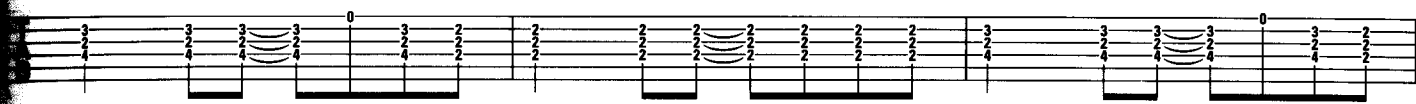
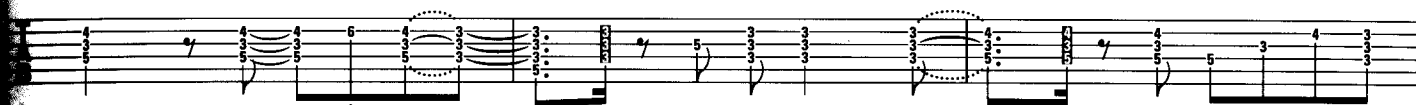
fade out

E \flat

B \flat

E \flat

B \flat



Twisting By The Pool

Words & Music by Mark Knopfler

(♩ = 182)

N.C.

A7

Voice

Guitar 1
(Electric)

Guitar 2
(Electric)

64

Guitar 3
(Electric)

0:04
0:41

A

D

E

Vx.

We're go-ing on a ho-li - day_ now,
Sit-ting in a small ca-fe_ now,

gon-na take a vil - la, a small_ cha - let,
swing, swing, swing-ing to the ca-ba-ret,

Gtr. 2

Gtr. 3

A

D

E

Cos - ta del Mag - ni - fi - co, yo! The cost of liv-ing's so low. Yeah!
wan-na see a mo-vie, take in a show now, meet new peo-ple at the dis - co. Yeah!

0:16
0:50
2:12

D

E

D

E

Gon-na be so neat, dance to the Eu-ro - beat, yeah!

D

E

Gon-na be so cool, twist - ing by the,

0:28
1:03
2:25

A

F#m

Vx. twist - ing by the, by the pool.

Gtr. 2

Gtr. 3

A

F#m

A

66 Vx. Twist-ing by the pool.

Gtr. 2

Gtr. 3

D

A

3rd time to Coda

Gtr. 2

Gtr. 3

1:14

Bm

F#m

And we can still get in - for - ma - tion,

read - ing all a - bout in - fla - tion,

Bm

B

E

and you're ne-ver gon-na be out of reach,

there's a call - box

on the beach.

A - one, a-two, a - one, two, three, four.

Gtr. 1

A D E

TAB

Gtr. 2

TAB

Gtr. 3

TAB

Gtr. 1

A D E

TAB

Gtr. 2

TAB

Gtr. 3

TAB

D E D E

T
B

T
B

D E

We're just twist -

T
B

T
B

T
B

1:51

A

F#m

A

F#m

Vx. ing, I'm a twist - ing fool, you've got me twist - ing by the pool

Gtr. 1



TAB

2

Gtr. 2



TAB

2

Gtr. 3



TAB

2

70

A

D

A

Vx. — yeah! Twist - ing, twist - ing by the pool.

Gtr. 2



TAB

2

Gtr. 3



TAB

2

A C#m D E

Mmm, mmm, you're gon-na look so cute, sun - glas-ses and bath-ing suit,

A C#m D E *D. al Coda*

be the ba-by of my dreams, like the la-dies in the ma-ga - zines. Yeah!

⊕ CODA 2:36 A F#m A

twist, twist. I'm a twist - ing fool, you got me

Vx. F#m A D A

twist - ing by the pool, woh, twist - ing, twist - ing by the pool, get up

Gtr. 2

Gtr. 3

TAB

Gtr. 2 N.C. A5

Gtr. 3

TAB

72

Vx. E A F#m

Twist - ing, I'm a twist - ing

Gtr. 2

Gtr. 3

TAB

A F#m A

fool, you got me twist - ing by the pool, — woh, — twist -

D A

- ing, twist - ing — by the pool. Now ev - ery - bo - dy just tw - ist -

3:02
3:17 A F#m A

- twist - ing, I'm a twist - ing fool, you've got me
- twist - ing, twist - ing by the pool, — I'm a

Vx. F#m A D

twist - ing by the pool, — yeah, twist - ing, twist - ing
 twist - ing fool, just twist - ing, woh — twist - ing twist - ing

Gtr. 2

TAB

Gtr. 3

TAB

74

Vx. A 1. N.C.

— by the pool.
 — by the pool.

Gtr. 2

TAB

Gtr. 3

TAB

Vx. [E] 2. A

Come in a -

Gtr. 2

TAB

Gtr. 3

TAB

Tunnel Of Love

Words & Music by Mark Knopfler

0:23

(♩ = 136)

B \flat

Voice

Piano cue

Electric
Guitar 1

Electric
Guitar 2

Acoustic
Guitar

75

Dm

C

Dm

B \flat

C

Vx. Dm F C Dm Bb C

Elec. Gtr. 1 Get-ting cra-zy on the

Elec. Gtr. 2

0:42 Dm F C

Vx. waltz - ers, but it's the life that I choose, yeah,

Elec. Gtr. 1

Elec. Gtr. 2

G Dm C

Vx. sing a-bout the six - blade, sing a-bout the switch - back, and a tor - ture tat - too, and I been rid-ing on a

Elec. Gtr. 2

Dm F C

Vx. ghost train, where the cars they scream and slam, and I don't know where I'll

Elec. Gtr. 1

Elec. Gtr. 2

G Dm C

be to-night, but I'd al-ways tell you where I am. In a scream-ing ring of

1:10

Dm F C

fa - ces, I seen her stand-ing in the light, she had a tic-ket for the

G Dm C

ra - ces, yeah, just like me she was a vic-tim of the night. I put my hand up - on the

1:24

Dm

F

C

Vx. le - ver, said let it rock and let it roll, I had the one-arm

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

78

G Dm C

Vx. ban - dit fe - ver, there was an ar - row through my heart and my soul. And the big wheel keep

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

1:52

Vx. Dm F C Dm Bb C

tun-nel of love, _ yeah, _ love, _ love. It's just the

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

80

Vx. Dm F C

dan - ger, dan - ger, a-when you're rid-ing at - a your own risk. _ She said, 'You are the per - fec

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

G

Dm

C

— stran - ger.'

She said, 'Ba-by, let's keep it like this.' —

It's just a

2:13

Dm

F

C

cake - walk

twist - ing ba - by, yes,

step right up and see. —

82

G Dm C

Vx. 'Hey mis-ter, give me two, give me two now, 'cos a - ny two can play.' And the big wheel keep on

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

2:26

Bb C F Bb

Vx. turn - ing, — ne - on burn-ing up a - bove, and I'm ju

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

F Am Am/C Dm Bb

high on the world, come on and take a low ride with me girl, on the

2:41 Dm F C Dm Bb C

tun-nel of love, woh, love, love. Well it's been

2:48

Gm7

Bb

Gm7

Bb

Vx. mon-ey for mus-cle on a an-oth-er whir-li-gig, mon-ey for mus-cle, and-a an-oth-er girl I dig,

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

84

Gm7

Bb

C

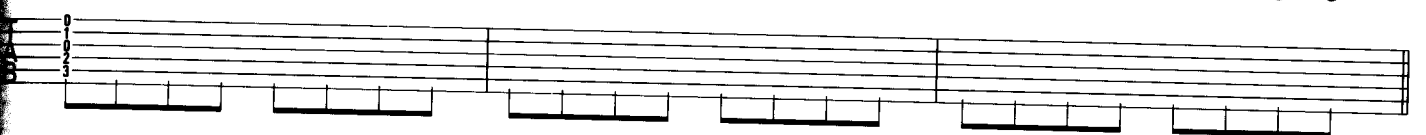
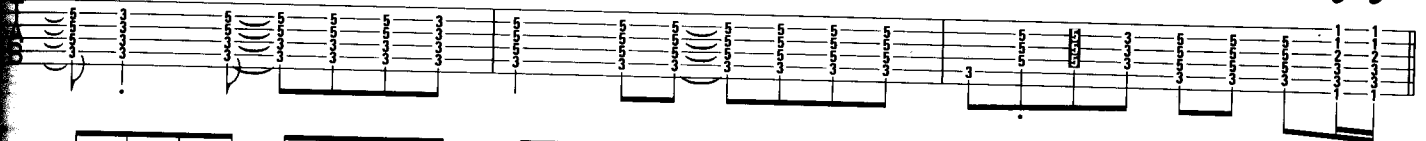
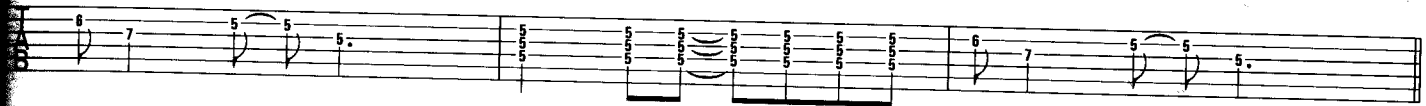
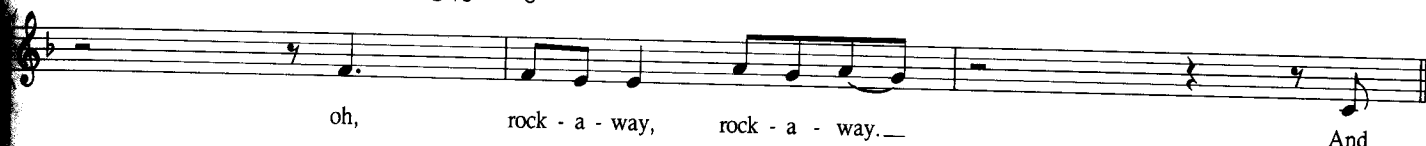
Vx. an-oth-er hus-tle just to, just to make it big, and rock-a-way, rock-a-way,

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

Bb/C C



85

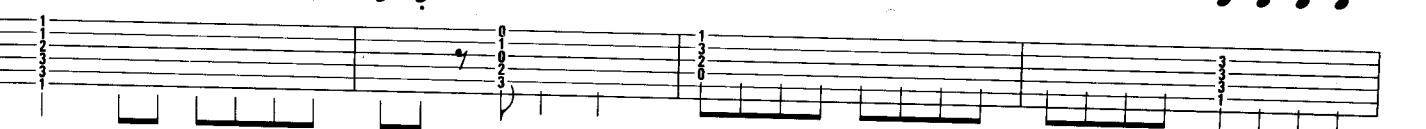
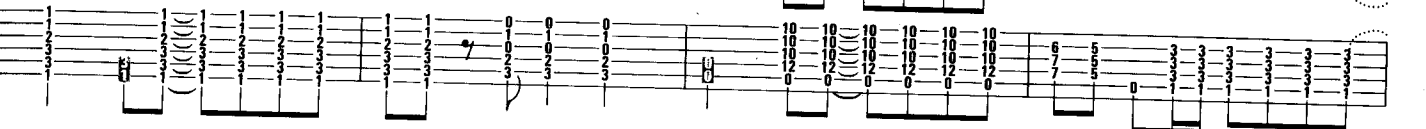
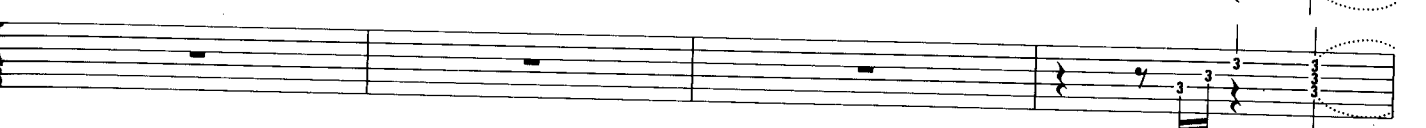
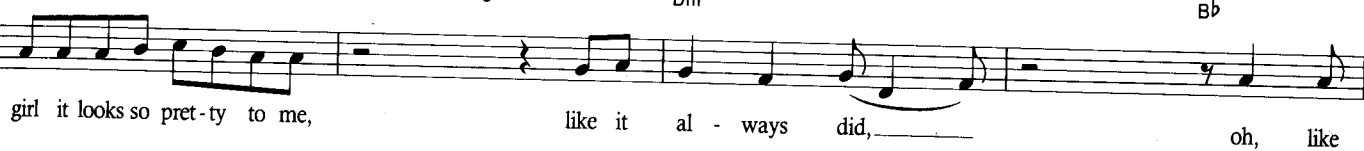
3:05

F

C

Dm

Bb



C

F

B^b

C

C F B \flat C

the Span-ish — Ci - ty to — me when-a we were kids, right,

3:33 F C Dm B \flat

oh, la

C F Bb C

Vx.

Elec. Gtr. 2

Ac. Gtr.

check it out.

3:47 F C Dm Bb

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

8va

13 15 13 10 8 6 7 10 13 10 13 10 13 15 10 10 11 10 12 12 10 12

C F Bb C

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

10 12 12 5 10 12 12(10) 12(10) 12(10) 12 (10) 12 10 11 12 10 12 8 8 5 3

Dm

F

C

Dm

Bb

C

She took off a sil-ver

4:07

Dm

F

C

loc-ket.

She said, 'Re-mem-ber me by ____ this.'

She put her hand in my

G Dm C

Vx. poc-ket, I got a keep-sake and a kiss, and in the roar of dust and

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

90

4:21 Dm F C

Vx. die-sel, I stood and watched her walk a - way,

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

G

Dm

C

I could have caught up with her ea - sy e-nough, but some-thing must have made me stay. — And the big wheel keep on —

91

4:35

B \flat

C

F

B \flat

— turn - ing, ne-on burn-ing up a - bove, and I'm just

F 3 3 Am Am/C Dm Bb
 Vx. high on this world, come on and take a low ride with me girl, on
 Elec. Gr. 1
 Elec. Gr. 2
 Ac. Gr.

92

4:48 Dm F C Dm Bb C
 Vx. tun-nel of love, yeah, love, love love, on th
 Elec. Gr. 1
 Elec. Gr. 2
 Ac. Gr.

Dm

F

C

Dm

Bb

C

tun-nel of love, _

woh, _

love, _ love. _

And now I'm

5:02

Gm

Bb

Gm

Bb

search-ing through these car-ou-sels, and the car-ni-val ar-cades,

search-ing ev-ery-where from stee-ple-chase_ to pa-li-sades, in

Gm Bb C

Vx. a-ny shoot-ing gal-le-ry where prom-is-es are made, to rock-a-way, rock-a-way, rock-a-way, rock-a-way,

Elec. Gtr. 2

Ac. Gtr.

Vx. from Cul-ler-coats and Whit-ley Bay, out to rock-a-way.

Elec. Gtr. 2

94

5:28 F C Dm Bb

Vx. girl it looks so pret-ty to me, like it al-ways did,

Elec. Gtr. 2

C F Bb C

Vx. like the Span-ish Ci-ty to me when we were kids,

Elec. Gtr. 2

F C Dm Bb

girl, it looks so pret-ty to me, _____ like it al - ways did, _____ like

C F Bb C

the Span-ish Ci - ty to _____ me when-a _____ we were kids.

5:57 F C Dm Bb

C F Bb C

F C Dm B \flat

Elec. Gtr. 1

Elec. Gtr. 2

C F B \flat C

Elec. Gtr. 1

Elec. Gtr. 2

96

6:26 F C Dm B \flat

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, piano, and vocal. The score is written in G major and 4/4 time, with a tempo of 6:40. The guitar part features a complex, melodic line with many triplets and slurs. The piano part provides a steady, rhythmic accompaniment with a mix of chords and single notes. The vocal part is written for two voices, with the lyrics "The sound of silence" appearing at the beginning. The score is divided into measures by vertical bar lines, and the guitar part includes fret numbers and chord symbols (F, C, Dm, Bb) above the staff.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar and bass. The score is written in G major and 4/4 time. The guitar part is in standard tuning (E-A-D-G-B-E) and the bass part is in standard tuning (E-A-D-G-B-E). The score includes a key signature of one sharp (F#) and a time signature of 4/4. The guitar part features a complex melody with many accidentals and a dense texture of chords. The bass part provides a steady accompaniment with a mix of single notes and chords. The score is divided into measures by vertical bar lines. The guitar part is written on a single staff, and the bass part is written on a single staff. The score includes a key signature of one sharp (F#) and a time signature of 4/4. The guitar part features a complex melody with many accidentals and a dense texture of chords. The bass part provides a steady accompaniment with a mix of single notes and chords. The score is divided into measures by vertical bar lines. The guitar part is written on a single staff, and the bass part is written on a single staff.

6.55

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

Chords: F, C, Dm, Bb

98

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

Chords: C, F, Bb 8va, C

7.09

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

Chords: F (8va), C, Dm, Bb

The musical score for "The Rose Tree" is presented in a standard musical notation format. It includes a vocal melody line, a guitar accompaniment line, and a guitar solo line. The key signature is G major (one sharp), and the time signature is 3/4. The score is divided into three systems. The first system includes a key signature change from one sharp to two sharps and a tempo change to "Allegretto". The guitar solo is marked "8va" and features a complex melodic line with many accidentals and a final double bar line.

7:23
F
(8va)

C Dm Bb

The musical score is written for guitar and consists of four systems. The first system shows a sequence of chords: F (8va), C, Dm, and Bb. The second system features a complex melodic line with triplets and slurs, and a bass line with a triplet. The third system continues the melodic line with triplets and slurs, and the bass line with a triplet. The fourth system shows the final chords: C, Dm, and Bb, with the melodic line ending on a triplet.

(8va) C Dm Bb C

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

100

F Bb C F

7:51

fade

C

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr.

Dm Bb C F

Elec. Gtr. 2

Ac. Gtr.

Bb C F C

Ac. Gtr.

Romeo And Juliet

Words & Music by Mark Knopfler

(♩ = 86)
F

C

B^b

C

F

C

Voice

Electric
Guitar 1

Electric
Guitar 2

Acoustic
Guitar 1

Acoustic
Guitar 2

Acoustic
Guitar 3

101

*Alternatively, use G tuning and capo 3

Ac. Gtr. 1

B \flat C F C B \flat C

Ac. Gtr. 3

Vx.

F C B \flat C F

0:22

Ac. Gtr. 1

Ac. Gtr. 2

Ac. Gtr. 3

102

A love-struck Ro-me-o,

Vx.

Dm C F Dm B \flat

sings a street-suss se - re-nade, lay-ing ev-ery-bo-dy low, with a love song that he made,

Elec. Gtr. 1

Ac. Gtr. 2

C

B \flat

C

F

B \flat

finds a street-light,

steps out of the shade,

says some-thing like,

'You and me babe, how a -

let ring

0:44

C

F

Dm

C

-bout it? -

Ju-li-et says, 'Hey, it's Ro-me-o,

you near-ly gim-me a heart at-tack.'

F

Dm

B \flat

C

B \flat

He's un-der-neath the win-dow, she's sing-ing 'Hey la, my boy-friend's back,

you should-n't come a-round here,

C F B \flat C

Vx. sing-ing up at peo-ple like that.' A-ny-way, what you gon-na do a-bout it? Ju-li

Ac. Gtr. 2 *let ring*

Ac. Gtr. 3

1:06

F C Dm C B \flat C F C

Vx. -et, the dice was load-ed from the start, and I bet, and you ex

Ac. Gtr. 2

104

Electric Guitar 2 doubles ad lib.

Ac. Gtr. 3

Dm C B \flat C F C B \flat Dm B \flat

Vx. -plod-ed in - to my heart, and I for-get, I for-get the mov-ie song.

Ac. Gtr. 2

Ac. Gtr. 3

Gm C/A Bb Dm C F

When_ you gon-na re-al-ise it was just that the time was wrong, Ju-li-et?

The first system of music features a vocal melody in the treble clef and guitar accompaniment in the bass clef. The vocal line consists of eighth and quarter notes, with lyrics written below. The guitar accompaniment includes a series of chords and a melodic line with fingerings (1, 2, 3, 4) and a double bar line.

The second system of music shows the guitar accompaniment continuing with a series of chords and a melodic line. The guitar part includes a double bar line and a series of chords.

Electric Guitar 2 doubles

This section is labeled "Electric Guitar 2 doubles" and shows two guitar parts. The top part is a melodic line with chords, and the bottom part is a bass line with chords. Both parts include a double bar line and a series of chords.

Bb F C Bb C

The third system of music features a vocal melody in the treble clef and guitar accompaniment in the bass clef. The vocal line consists of eighth and quarter notes, with lyrics written below. The guitar accompaniment includes a series of chords and a melodic line with fingerings (1, 2, 3, 4) and a double bar line.

105

F Dm C F

Vx. Came up on dif-fer-ent streets, they both were streets of shame, both dir - ty, both mean,

Ac. Gtr. 1

Ac. Gtr. 2

Ac. Gtr. 3

106

Dm Bb C Bb C F

Vx. yes, and the dream was just the same, and I dreamed your dream for you, and now your dream is real.

Ac. Gtr. 2

1:50

Bb C

Vx. How can you look at me as if I was just an - oth - er one of your deals? When you can

Ac. Gtr. 2

fall_ for chains of sil - ver,

you can fall for chains of gold,

you can fall for pret-ty stran - gers,

Electric Guitar 2 doubles

Dm

Bb

C

Bb

C

F

and the prom-is - es they hold,

you prom-ised me ev-ery-thing,

you prom-ised me thick and thin, yeah,

Bb

Csus4

C

now you just say, 'Oh, Ro-me - o, yeah, you know I used to have a scene with him.'

Ju - li -

Vx. F C Dm C B \flat C F C

-et, when-a we made love— you used to cry,— you said, 'I love you like— the stars a-bove,

Elec. Gtr. 2

Ac. Gtr. 2

Ac. Gtr. 3

Vx. Dm C B \flat C F C B \flat Dm B \flat

love-a you till I die.' There's a place for— us, you know the mov-ie song.

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr. 2

Ac. Gtr. 3

Gm

C/A

Bb

Dm

C

F

When you gon-na re-al-ise · it was just that the time was wrong, Ju-li - et? ____

The first system of the musical score consists of three staves. The top staff is the vocal melody, starting with a Gm chord and the lyrics "When you gon-na re-al-ise · it was just that the time was wrong, Ju-li - et? ____". The middle staff is the piano accompaniment, featuring a series of chords and a melodic line. The bottom staff is the guitar accompaniment, featuring a series of chords and a melodic line. The system ends with a double bar line.

The second system of the musical score consists of three staves. The top staff is the vocal melody, starting with a Bb chord and the lyrics "When you gon-na re-al-ise · it was just that the time was wrong, Ju-li - et? ____". The middle staff is the piano accompaniment, featuring a series of chords and a melodic line. The bottom staff is the guitar accompaniment, featuring a series of chords and a melodic line. The system ends with a double bar line.

F Dm C F

Vx. I can't do the talks like they talk on the T. V., and I can't do a love song

Ac. Gtr. 1

Ac. Gtr. 2

Ac. Gtr. 3

110 Dm Bb C 3:07 Bb

Vx. like the way it's meant to be, I can't do ev - ery-thing, but I'll

Elec. Gtr. 1

Ac. Gtr. 2

C F Bb Csus4 C

Vx. do a - ny-thing for you, I can't do a - ny-thing 'cept be in love, with you,

Ac. Gtr. 2 *let ring*

F Dm F

and all I do is miss you, and the way we used to be, all I do is keep the beat,

3:29

Dm Bb C Bb C F

and bad com - pa - ny, and all I do is kiss you through the bars of a rhyme, *let ring*

Bb Csus4 C F C

Ju-lie, I'd do the stars with you a - ny - time. Ah, Ju-li - et, when-a we made

Dm C Bb C F C Dm C Bb C
 Vx. love you used to cry, you said, 'I love you like the stars a - bove, I'll love-a you till I die.' And there's a

Elec. Gtr. 2

Ac. Gtr. 2

Ac. Gtr. 3

112

F C Bb Dm Bb Gm C/A
 Vx. place for us, you know the mov - ie song. When you gon-na re - al - ise it w

Elec. Gtr. 1

Elec. Gtr. 2

Ac. Gtr. 2

Ac. Gtr. 3

Bb

Dm

C

F

Bb

just that the time was wrong

Ju

li - et? _

114

Vx. F Dm C/E F

And a love - struck Ro-me-o — sings a street-suss se - re - nade, lay-ing ev-ery-bo-dy low, -

Ac. Gtr. 1

Ac. Gtr. 2

Ac. Gtr. 3

Vx. Dm Bb C Bb C F

with a love song that he made, — finds a con-ve-ni-ent street-light, steps out of the shade, he says some-thing like,

Elec. Gtr. 1

Ac. Gtr. 2

let ring

Bb

C

Bb

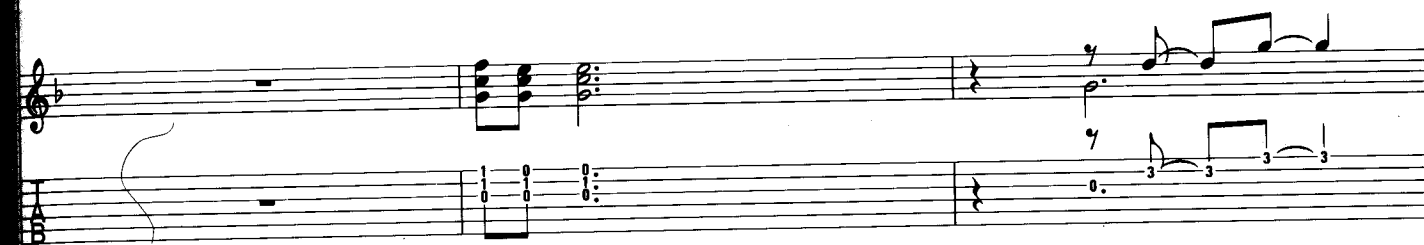
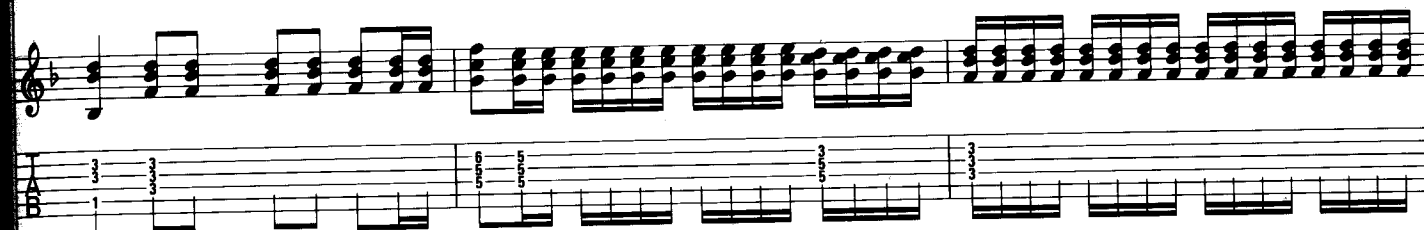
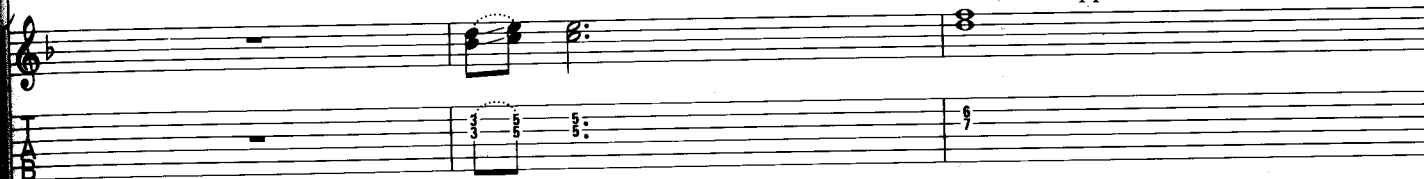


'You and me babe,

how a-bout

it?

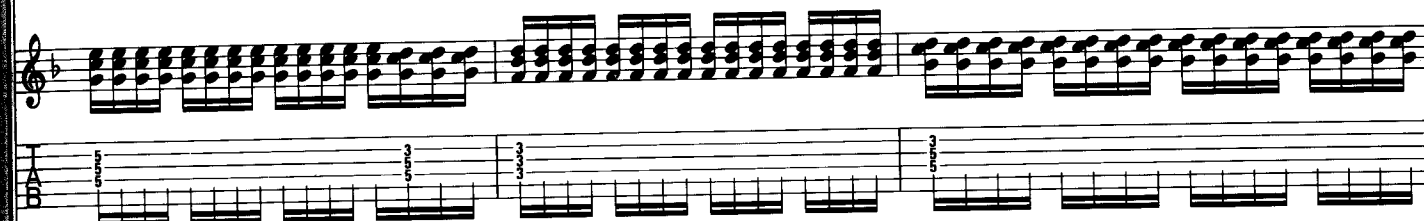
with echo approx. 1400ms, panned left



C

Bb

Cadd9



B \flat Cadd9 B \flat

Vx. You and me babe, how a - bout it?

echo off

echo on

Elec. Gtr. 1

Ac. Gtr. 2

Ac. Gtr. 3

116

5:08 B \flat C

echo off

Elec. Gtr. 1

Ac. Gtr. 2

Ac. Gtr. 3

Bb

Cadd9

Musical score for the first system, measures 1-4. The system consists of four staves: two for guitar (treble and bass clef) and two for piano (treble and bass clef). The guitar part features a complex, fast-moving melody with many beamed sixteenth and thirty-second notes. The piano part provides a harmonic accompaniment with chords and moving lines. The key signature is B-flat major (two flats). The first measure is a whole rest for both instruments. The second measure begins the main melodic and harmonic sequence.

Bb

echo on

C

Musical score for the second system, measures 5-8. The system continues with the same four-staff layout. Measures 5 and 6 show the guitar part with a melodic line that includes a grace note and a triplet. The piano part continues its accompaniment. Measure 7 shows a change in the guitar part, with a new melodic phrase. Measure 8 concludes the system. The key signature remains B-flat major.

Acoustic Guitar 3 repeats previous two bars to the end

fade
Bb

C

Musical score for the third system, measures 9-12. The system continues with the same four-staff layout. Measures 9 and 10 show the guitar part with a melodic line that includes a grace note and a triplet. The piano part continues its accompaniment. Measure 11 shows a change in the guitar part, with a new melodic phrase. Measure 12 concludes the system. The key signature remains B-flat major.

Bb

C

Elec. Gtr. 1

Ac. Gtr. 2

118

Bb

C

Elec. Gtr. 1

Ac. Gtr. 2

let ring

Bb

C

Bb

C

Elec. Gtr. 1

Ac. Gtr. 2

Where Do You Think You're Going?

Words & Music by Mark Knopfler

(♩ = c. 76)
Am

F

G

Voice

Guitar 1 (Electric)

Guitar 2 (Electric)

Guitar 3 (Acoustic)

119

E7sus4

0:12
0:49

Am

F

1. Where d'you think you're go-ing?
2. I un - der - stand your chan-ges

Don't you know it's dark out-side?
long be - fore you reach the door.

2nd time

G

E7sus4

Vx.  Where d'you think you're go-ing? Don't you care a - bout my pride?
I know where you think you're go - ing, I know what you came here for,

Gtr. 1 


Gtr. 2 


Gtr. 3 


120

Am

F

Vx.  Where d'you think you're go-ing? I think a - you don't know.
and now I'm sick of jok - ing, you know I like you to be free. _ Huh!

Gtr. 1 


Gtr. 2 


Gtr. 3 


G

E7sus4

Am

You got no way of know-ing,
Where d'you think you're go - ing?

there's real - ly no place you can
I think you bet - ter go with me.

1:26

G

Am

F

G

Vx.  You say there is no rea-son but you, but you still find cause to doubt me. If you ain't with me girl,

Gtr. 2 

TAB 

Gtr. 3 

TAB 

122

1:39

E7sus4

Am

F

Vx.  you're gon-na be with-out me.

Gtr. 1 

TAB 

Gtr. 2 

TAB 

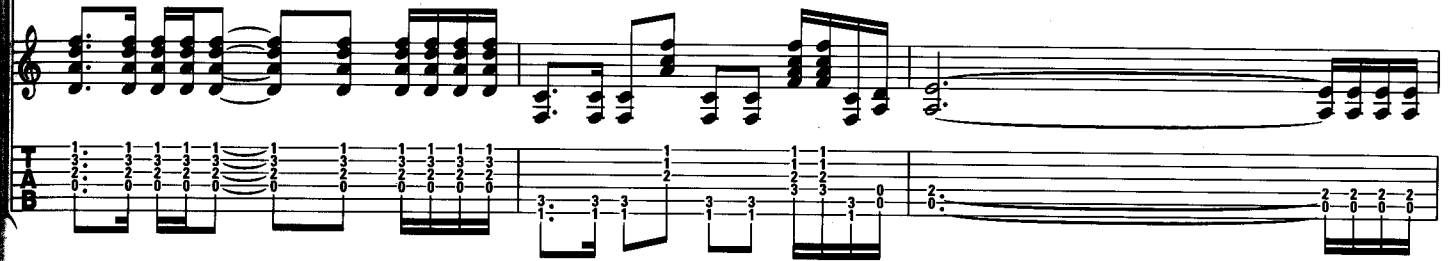
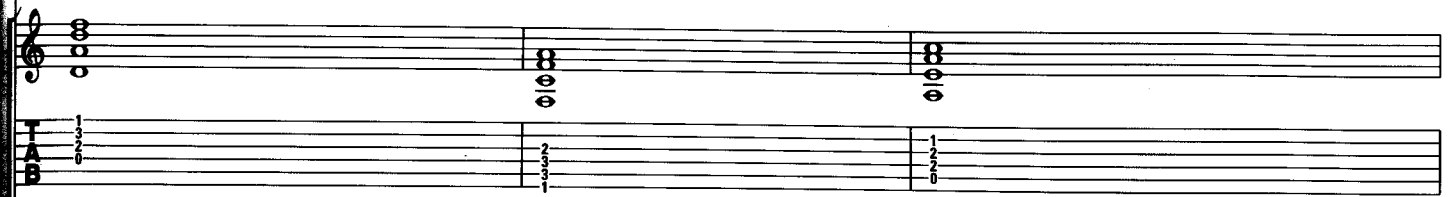
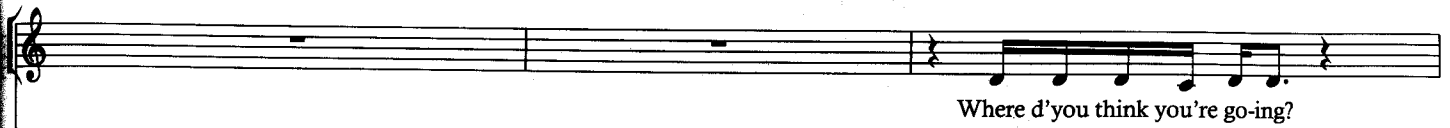
Gtr. 3 

TAB 

Dm

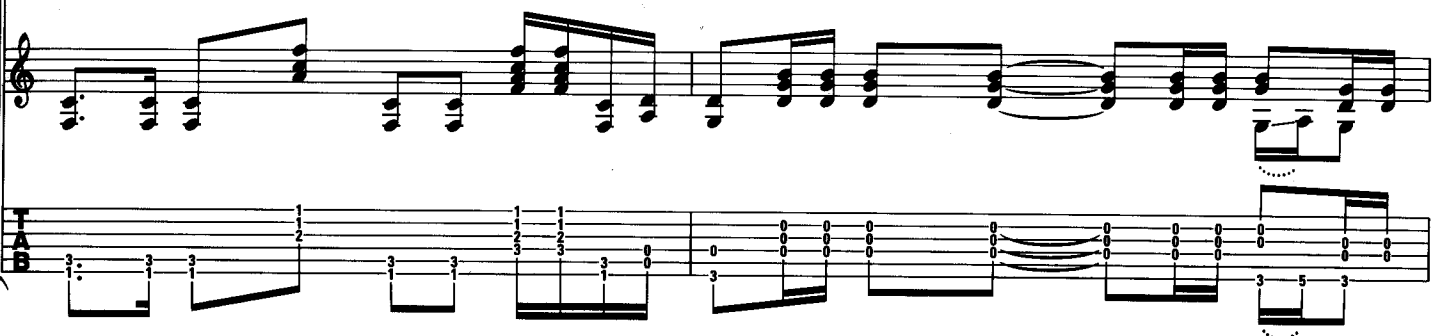
F

Am



F

G



E7sus4

Am

F

Vx.

Wish I did-n't care a-bout my pride,

now I'm sick of jok-ing,

you know I like you to be free.

Gtr. 1



TAB

Gtr. 2



TAB

Gtr. 3



TAB

124

G

E7sus4

Am

Vx.

Where d'you think you're go-ing?

You bet-ter go with me, girl.

Gtr. 1



TAB

Gtr. 2



TAB

Gtr. 3



TAB

F Dm

1 2 3 4 5 6 7 8

2:28
F Am
Come on.

9 10 11 12 13 14 15 16

126

Grtr. 1

F

Grtr. 2

Grtr. 3

Dm

Grtr. 1: Treble clef, F chord, sustained. Grtr. 2: Treble clef, melodic line with a 7th fret bend. Grtr. 3: Treble clef, complex rhythmic pattern with many beamed sixteenth notes. Chords F and Dm are indicated above the staves.

Grtr. 1

F

Grtr. 2

Grtr. 3

Grtr. 1: Treble clef, F chord, sustained. Grtr. 2: Treble clef, melodic line with a 7th fret bend. Grtr. 3: Treble clef, complex rhythmic pattern with many beamed sixteenth notes. Chords F and Dm are indicated above the staves.

2:40

Am

F

The first system of the musical score contains measures 1 through 4. It features a treble clef staff with a key signature of one flat (B-flat). The first two measures are marked with the chord 'Am' and the third measure with 'F'. The notation includes eighth and quarter notes, rests, and a double bar line. Below the staff is a guitar tablature (TAB) line with fret numbers (0-10) and a 'T' (tuplet) marking. The bottom two staves show a bass line with eighth notes and a corresponding guitar TAB with fret numbers (0-3).

127

Dm

F

The second system of the musical score contains measures 5 through 8. It features a treble clef staff with a key signature of one flat (B-flat). The first measure is marked with the chord 'Dm' and the third measure with 'F'. The notation includes eighth and quarter notes, rests, and a double bar line. Below the staff is a guitar tablature (TAB) line with fret numbers (0-10) and a 'T' (tuplet) marking. The bottom two staves show a bass line with eighth notes and a corresponding guitar TAB with fret numbers (0-3).

Am F

Gtr. 1

Gtr. 2

Gtr. 3

TAB

128

Dm F

Gtr. 1

Gtr. 2

Gtr. 3

TAB

[illegible]

The musical score for "The Sound of Silence" by Simon & Garfunkel is presented in a four-staff format. The top staff is for the guitar, featuring a Dm chord and a key signature of one flat. The second staff is a guitar tablature (TAB) corresponding to the guitar part. The third staff is for the piano, showing a melody with a key signature of one flat. The fourth staff is a piano tablature (TAB) corresponding to the piano part. The score includes various musical notations such as chords, scales, and fingerings, along with a key signature change to one flat.

fade out

Am

F

Gtr. 1

Gtr. 2

Gtr. 3

130

Gtr. 1

Gtr. 2

Gtr. 3

Walk Of Life

Words & Music by Mark Knopfler

(♩ = 170)
E Keyboard

A B A B

Voice

Backing Vocals

Electric Guitar

Acoustic Guitar

0:12

E A B A B7

0:23

E A B A B7

0:35

E

A

Elec. Gtr.

Ac. Gtr.

B

A

B7

132

Vx.

Elec. Gtr.

Ac. Gtr.

0:46

E

A

Vx.

Elec. Gtr.

Ac. Gtr.

ooh

ooh

B A B7

Elec. Gtr.

Ac. Gtr.

0:57
1:42
2:37

E

1.3. Here comes John - ny sing-ing old - ies, gold - ies, Be-Bop-A-Lu-La Ba-by, What I Say, -
2. Here comes John - ny gon-na tell you the sto - ry, hand me down my walk-in' shoes,

133

here comes John - ny sing-ing I Got-ta Wo-man, down in the tun-nel try'n' to make it pay.
here comes John - ny with the power and the glo - ry, back - beat the talk - in' blues.

1:08
1:53
2:48

A

Vx. He got the ac - tion, he got the mo - tion, oh yeah the

B.Vx. Ahh, yeah the

Elec. Gtr.

Ac. Gtr.

134

A

Vx. boy can play, de - di - ca - tion, de - vo - tion, to Coda

B.Vx. boy can play,

Elec. Gtr.

Ac. Gtr.

1:16
2:01

E

Vx. turn-ing all the night time in - to the day. He do the song a - bout the sweet lov - in' wo-man, he do the

B.Vx. turn-ing all the night time in - to the day,

Elec. Gtr.

Ac. Gtr.

B

E A E

song a - bout the knife. Well he do the walk,
do the walk,

B A B7

do the walk of life. Yeah! He do the walk of life.

do the walk of life.

1:30
2:15

E A

Aah,

B

Vx. 
Elec. Gtr. 
Ac. Gtr. 

1. A

B7

2. A

B7

136 Elec. Gtr. 
Ac. Gtr. 

2:26

E

A

Vx. 
Elec. Gtr. 
Ac. Gtr. 

B

A

B7

D.S. al Coda

turn - ing all the night time in - to the day, and af - ter all that vio - lence and

2:57

CODA

E

turn - ing all the night time in - to the day,

137

B

E

A

E

dou-ble talk, there's just a song in all the trou-ble and the strife. You do the walk, yeah! do the walk,

B A B7

Vx. You do the walk of life, mm you do the walk of life.

B.Vx. do the walk of life.

Elec. Gtr.

Ac. Gtr.

138 3:11 E A

Vx. Ooh

B.Vx. Aah

Elec. Gtr.

Ac. Gtr.

B A B7

Elec. Gtr.

Ac. Gtr.

E A

B A B7 repeat ad lib. to fade

Ooh _____

Private Investigations

Words & Music by Mark Knopfler

(♩ = 84)

Em

Bm/D

A/C#

0:11
G/B

Voice

Electric
Guitar 1

Electric
Guitar 2

Acoustic
Guitar

140

Ac.
Gtr.

F/A

B7/A

Em/G

Gdim

F#m7b5

Vx.

B7

Em

0:34
Em

Bm/D

It's a mys-te-ry to me,

the game com-men - ces

fade in

Elec.
Gtr. 2

Ac.
Gtr.

A/C# G/B

Vx. 


Elec. Gtr. 2 

Ac. Gtr. 

F/A B7/A Em/G

Vx. 

Elec. Gtr. 2 

Ac. Gtr. 

0:57 Gdim F#m7b5 B7 Em

Elec. Gtr. 2 

Ac. Gtr. 

1:08
Em

Bm/D

Vx. I go check-ing out the re - ports, dig-ging up the dirt, you get to meet all _ sorts

Elec. Gtr. 2

Ac. Gtr.

A/C#

G/B

F/A

Vx. in this line of work, trea-che-ry and trea-son, there's al-ways an ex-cuse for it,

Elec. Gtr. 2

Ac. Gtr.

142

B7/A

Em/G

Gdim

Vx. and when I find the rea - son I still can't get used to it.

Elec. Gtr. 2

Ac. Gtr.

F#m7b5 B7 Em D/F#

1.42
 G D Am

And what have you got at the end of the day, what have you got

Em D/F# G D

to take a-way? A bot-tle of whis-ky, and a new set of lies,

C

B7

Vx. blinds on the win-dow, and a pain be-hind your eyes.

Elec. Gtr. 2

2:11

Em

Bm/D

A/C#

Elec. Gtr. 2

Ac. Gtr.

144

G/B

F/A

B7/A

Elec. Gtr. 2

Ac. Gtr.

Em/G

Gdim

F#m7b5

Elec. Gtr. 2

Ac. Gtr.

B7

Em

2:45

Gdim

Vx. Scarred for life, —

Elec. Gtr. 2

Ac. Gtr.

F#m7b5

B7

Vx. no com-pen - sa - tion, pri-vate in - ves - ti - ga - tions.

Elec. Gtr. 2

Ac. Gtr.

145

3:04

[E]

Ac. Gtr.

3:27

Ac. Gtr. let ring

Ac.
Gtr.

3:47

146

Ac.
Gtr.

A musical score for an acoustic guitar, consisting of two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef. The music features a mix of eighth, quarter, and half notes, along with rests and fingerings. The bottom staff includes fret numbers (0, 2, 3, 4) and a capo symbol (a horizontal bar with a vertical line) indicating the capo is on the 2nd fret. The piece concludes with a double bar line and repeat dots.

3:58

Elec.
Gtr. 2

Ac.
Gtr.

The image shows a musical score for two guitar parts. The top part is for 'Elec. Gtr. 2' and the bottom part is for 'Ac. Gtr.'. Both parts are in G major (one sharp) and 4/4 time. The Electric Guitar 2 part features a complex, fast-paced melody with many triplets and sixteenth notes, often beamed together. The Acoustic Guitar part provides a rhythmic accompaniment with a mix of eighth and sixteenth notes, including some triplet patterns. The score is written on standard five-line staves with treble clefs. The Electric Guitar 2 staff has a key signature of one sharp (F#) and a time signature of 4/4. The Acoustic Guitar staff also has a key signature of one sharp (F#) and a time signature of 4/4. The score is divided into two systems by a double bar line. The first system covers measures 1 through 4, and the second system covers measures 5 through 8. The Electric Guitar 2 part has a lot of slurs and ties, indicating a continuous, flowing melody. The Acoustic Guitar part has a more rhythmic feel, with many eighth and sixteenth notes. The score is written in a clear, professional style with standard musical notation.

Ac. Gtr. 2

Ac. Gtr.

Ac. Gtr. 1

with echo

Ac. Gtr.

147

4:21

C Em

Ac. Gtr. 1

Ac. Gtr. 2

Ac. Gtr.

with echo

[E]

Elec.
Gtr. 2

Electric Guitar 2 (Elec. Gtr. 2) and Acoustic Guitar (Ac. Gtr.) staves. The key signature is one sharp (F#) and the time signature is 4/4. The Electric Guitar 2 staff has a wavy line indicating an echo effect. The Acoustic Guitar staff has a complex melodic line with many beamed eighth and sixteenth notes.

4:39

fade in

148

Elec.
Gtr. 1

Electric Guitar 1 (Elec. Gtr. 1) staff. The key signature is one sharp (F#). The staff shows a melodic line with a dashed box indicating a fade-in. The fret numbers 12, 15, 14, and 15 are written below the staff.

Elec.
Gtr. 2

Electric Guitar 2 (Elec. Gtr. 2) and Acoustic Guitar (Ac. Gtr.) staves. The key signature is one sharp (F#). The Electric Guitar 2 staff has a sustained chord marked with a large 'Em' (E minor) and a long horizontal line. The Acoustic Guitar staff has a complex melodic line with many beamed eighth and sixteenth notes.

with echo

Elec.
Gtr. 1Ac.
Gtr.Elec.
Gtr. 2Ac.
Gtr.Elec.
Gtr. 2Ac.
Gtr.

C

Em

C

5:23

Em

fade

Telegraph Road

Words & Music by Mark Knopfler

(♩ = c. 88)

Dm7

Bb

Gm7

Voice

Guitar 1
(Electric)

Guitar 2
(Electric)

Guitar 3
(Electric)

Capo 3
D G D G B D

-2 -2 . . . -2

Gtr. 2

Dm Cadd9 Am

Gr. 2

[D]

Gr. 2

1:24 a tempo (♩ = 115)

D5 Dm7 G/D D D5 F C G D

Gr. 1

1:39

D5 Dm7 G/D D

Gr. 1

D5 F C G D

Gr. 1

D7 Gm/D Csus4 C

Gr. 1

And a

2:03

Fadd9

Dm7

Cadd9

Bbadd9

Vx. 
 long time a - go came a man on a track, walk-ing thir-ty miles with a sack on his back, and he

Bb

Csus4

C


F

C

Bb/D

Gmsus4

Gm

Vx. 
 put down his load where he thought it was the best, made his home in the wil - der - ness.


Bb



F/A

F

Dm

Cadd9

Vx. 
 Built a ca-bin and a win-ter store, he ploughed the ground by the

Gtr. 1 
 TAB 
 let ring

152

Bb


Csus4

C

F

C

Bb

Vx. 
 cold lake shore, the oth-er tra-vel-lers came walk-ing down the track, they ne-ver went fur-ther, no they

Gtr. 1 
 TAB 

Gm7

Bb

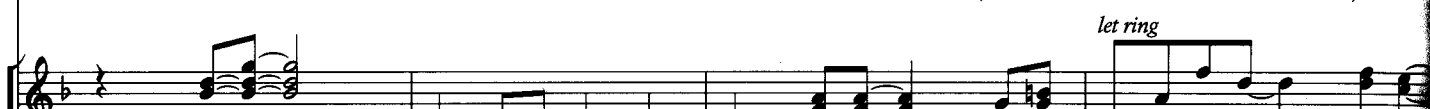

F/A

2:37

F

Dm

Vx. 
 ne-ver went back. Then came the chur-ches, then came the schools,

Gtr. 1 
 TAB 
 let ring

Cadd9

Bb

Csus4

C

F

C

then came the law-yers, then came the rules, then came the trains and the trucks with their loads, and the

Bb

2:52

D5

Dm7

G/D

dir-ty old track

was the Te-le-graph Road.____

153

D

D5

F

C

G

D

D7

fade


Gm/D

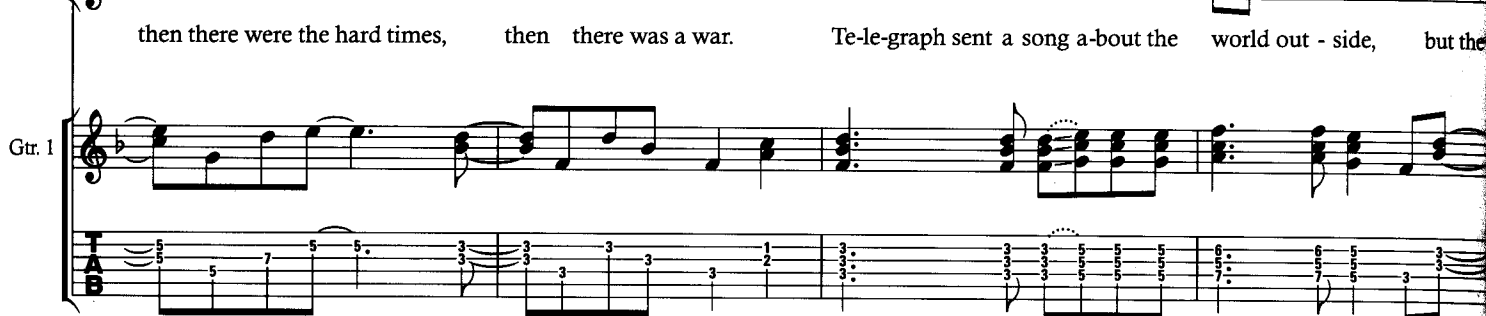
Chords: Csus4, C, Fadd9, Dm7

Vx. 


Gtr. 1 

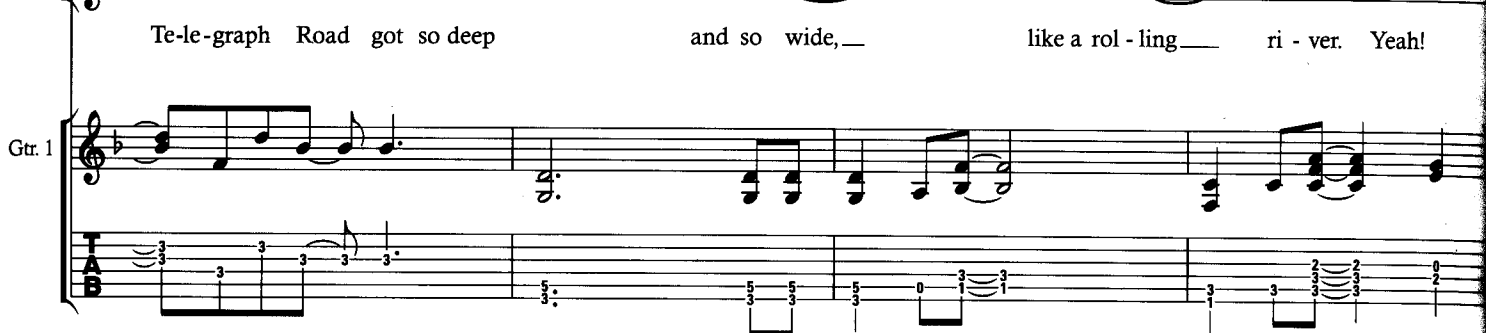
Chords: Cadd9, Bbadd9, Bb, Csus4, C, F, C

Vx. 

Gtr. 1 

Chords: Bb/D, Gmsus4, Gm, Bb, F/A, F

Vx. 

Gtr. 1 

Chords: Dm, Cadd9, Bb, Csus4, C

Gtr. 1 

3:49

Gtr. 1

F Dm C Bb

10 10 12 10 12 12 14 14 12 (12) 14 12 14 14 12 10 11 10 12 10 10 11 10 12 10 12 12 12 10 12 10 10 12 10

Gtr. 1
 Csus4 C F C B \flat Gm7
 11 10 11 10 10 10 12 10 10 10 11 10 12 12 10 12 10 10 10 12 10 11 11 12 10 13 13 15 13 10 13 10

[illegible]

Chord symbols: Bb, Csus4, C, F, C, Bb

Staff 1: Melodic line with notes and fingerings (10, 12, 17, 18, 20, 22, 20).

Staff 2: Fretboard diagram (TAB) with fret numbers (10, 12, 17, 18, 20, 22, 20).

4:20

8va

Dm Dm7 G

Gtr. 1

TAB

This section features a guitar solo for Gtr. 1. The notation includes an 8va (octave up) marking. The fret numbers for the solo are: 18, 19, 18, 20, 20, 22, 20, 18, 20, 22, 19, 19, 13, 12, 10, 12, 10, 12, 10, 12, 12, 12, 11, 12.

poco a poco rall.

D Dm F C G

Gtr. 1

TAB

This section continues the guitar solo for Gtr. 1 with a "poco a poco rall." (poco a poco rallentando) instruction. The fret numbers are: 11, 10, 10, 10, 7, 5, 5, 7, 5, 7, 5, 5, 5, 5, 5, 5, 3, 3, 6, 3, 5, 3, 5, 3.

156

D Gm Dm

Vx.

And my ra - di - o says to - night it's gon - na freeze, peo - ple driv - ing home from the

Gtr. 1

TAB

This block contains the first line of the song. The vocal line (Vx.) is accompanied by guitar (Gtr. 1). The lyrics are: "And my ra - di - o says to - night it's gon - na freeze, peo - ple driv - ing home from the". The guitar part includes a TAB line with fret numbers 3, 5, 7.

C Am Dm Csus4 C

Vx.

fac - to - ries, now you've got six lanes of traf - fic, three lanes mov - ing slow.

Gtr. 1

fade in

TAB

This block contains the second line of the song. The vocal line (Vx.) is accompanied by guitar (Gtr. 1). The lyrics are: "fac - to - ries, now you've got six lanes of traf - fic, three lanes mov - ing slow." The guitar part includes a TAB line with fret numbers 10 and 6, and a "fade in" instruction.

Dm	A7#5	A7	Bbadd9	Em7b5	Gsus4	F	Gm	C/E	C/Bb	Fsus4	F
----	------	----	--------	-------	-------	---	----	-----	------	-------	---

5:33

Gtr. 1

Gm11 F/A Bbadd9 A7 Dm A7#5 A7 Bbadd9 Em7b5

T
A
B

Gr. 1

Cadd9 F Gm C/Bb Fsus4 F Gm11 F/A

TAB

7 7 5 5 7 5 3 2 3 5 3 5 0 3 3 2 0 2 5 3 3 5 5 3 3 5

5:56

Bbadd9 A7 Dm A7#5 A7

Gtr. 1

TAB

3 5 3 5 3 10 0 0 10 12 13 12 10 12 10 12 12 14 14 (12) 14 12 14 12 9 11 0 11 10 8 10 9 7 6 7 6 5

Gr. 1

B \flat add9
let ring

Em7 \flat 5

Cadd9

F

Gm

C/B \flat

Tr. 1

A/D Bb/D C/E Fsus4 F Bb/F C/F Fsus4 F **rall.** Gsus4 Gm F/A Bb A7

fade in 8va

fade in

(15) 17 15 13 12 15 13 5 6 13

6:43 a tempo (♩ = 125)

158

Vx.

Gr. 1

TAB

Used to

Vx. *let ring*

Tr. 1

TAB

Chords: Csus4 C F C Bb Gm7

Vx. say, we ain't gon-na have to pay what's owed, we ain't gon-na have to reap, they reap from the seed that sowed.

Gtr. 1

TAB

Chords: Bb F/A F Dm Cadd9

Vx. When all the birds_ up-on the wires, and up-on the poles, they can al-ways get out_ of this rain

Gtr. 1

TAB

Chords: Bb Csus4 C F C Bb

Vx. _ and this cold, and you can hear them sing-ing out_ their te-le-graph code, all the way_

Gtr. 1

TAB

7:22

Chords: D5 Dm7 G/D

Vx. down the Te-le-graph Road._

Gtr. 1

TAB

Gr. 1

D D5 F C G

7. 0 0 10 9 7 10 7. 7 7 2 12 14 10 13 10 12. 10 12 10 10 10 11 11

Gtr. 1

D D5 Dm7 G/D

12 10 10 12 10 11 12 7 3 5 3 5 5 5 3 5 6 5 0 5 5 0

160 Vx. *And I'd*

Grtr. 1

TAB

D D5 F C G D


7:53
Dm7 F C Bb F

Vx. soon-er for-get, _ but I re-mem-ber those nights, yeah! Life was just a bet on a race 'tween the lights. You had your

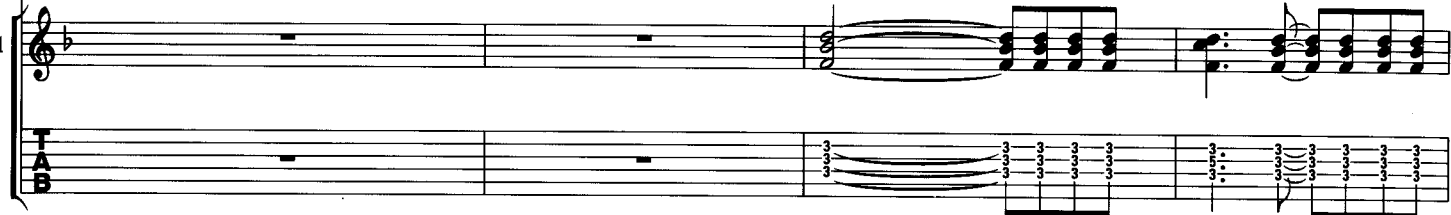
Grtr. 1

TAB 7

Bb C Bb/D C/E Bb Gm7sus4 Gm7

Vx. 

head on my shoul-der, you had your hands in my hair, now you act-ing a lit-tle cold - er, like you don't seem to care,

Gtr. 1 


8:10 F Dm Cadd9

Vx. 

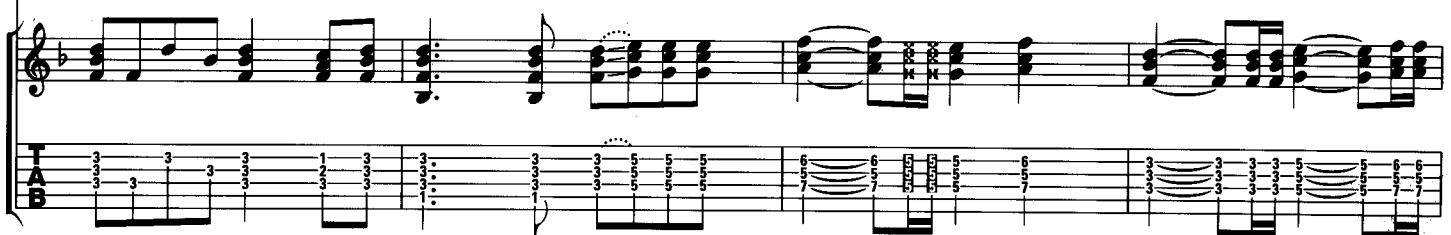
why just to leave at two thir - ty and I'll get you a-way, I'm gon-na get you out of this dark-ness, and

Gtr. 1 


Bb Csus4 C F C F Bb C

Vx. 

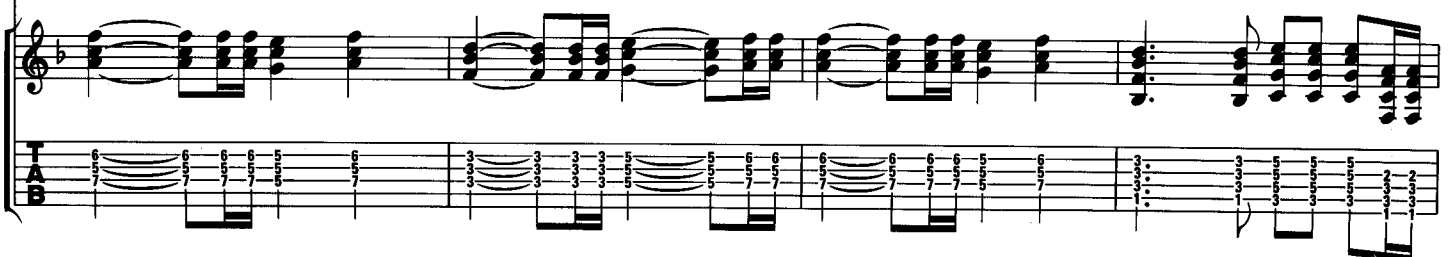
in - to the day, from all these ri-vers of head-lights, from these ri-vers of rain, from the an-ger that lives on the

Gtr. 1 

F C F Bb C F C F Bb C

Vx. 

streets with these names, and I run ev - ery red light on Me-mo - ry Lane. I've seen des - pe-ra-tion ex -

Gtr. 1 

F C F B \flat F C

Vx. - plode in - to flames, and I don't want to see it a - gain.

Gtr. 1

TAB

8:39

Am

Dm

[B \flat]

Vx. From all these signs just say-ing, 'Sor-ry, but we're closed,' all the way

Gtr. 1

TAB

162

Gtr. 3

TAB

[F]

B \flat

Vx. down the Te-le-graph Road.

Gtr. 1

TAB

Gtr. 3

TAB

8:59

D5

Dm7

G/D

D

D5

F

C

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 3

163

Chord progression: D, D5, Dm7, G/D

Gr. 1

Chord progression: D, D5, F, C, G

Gr. 1

164

Chord progression: D, D5, Dm7, G/D

Gr. 1

Chord progression: D, D5

Gr. 1

First system of guitar notation. Chords: F, C, G, D.

Gtr. 1

TAB

Gtr. 3

TAB

Second system of guitar notation. Chords: Dm, F, G, D. Measure 10-15.

Gtr. 1

TAB

Gtr. 3

TAB

Third system of guitar notation. Chords: Dm, F, C, G, D.

Gtr. 1

TAB

Gtr. 3

TAB

10:29 Dm

F

G

D

Gtr. 1

Gtr. 3

TAB

TAB

166

Dm

F

C

G

D

Gtr. 1

Gtr. 3

TAB

TAB

10:43 Dm

F

G

D

Gtr. 1

Gtr. 3

TAB

TAB

Chords: Dm F C G D

Gtr. 1

TAB

Gtr. 3

TAB

10:57 Chords: Dm F G D

Gtr. 1

TAB

Gtr. 3

TAB

8va

Chords: Dm F C G D

Gtr. 1

TAB

Gtr. 3

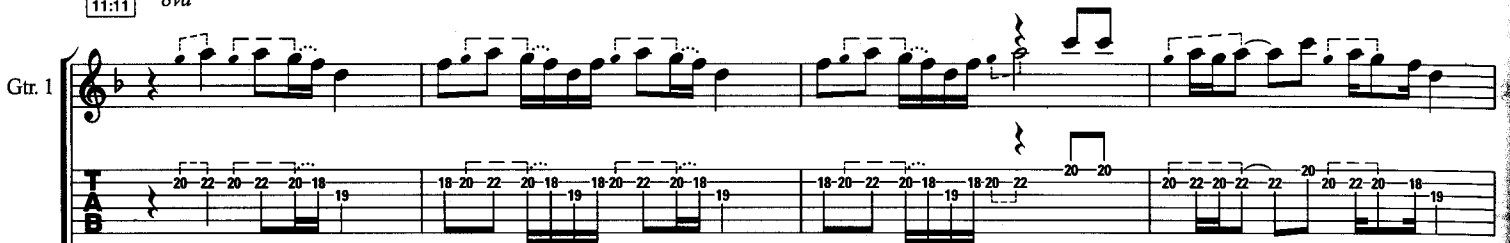
TAB

let ring


8va

11:11 Dm 8va F G D

Gtr. 1



Gtr. 3



This system contains the first two systems of guitar notation. The first system is for Gtr. 1, featuring a treble clef, a key signature of one flat, and a 11:11 time signature. It includes a staff with musical notation and a corresponding TAB staff with fret numbers. The second system is for Gtr. 3, featuring a bass clef and a staff with musical notation and a corresponding TAB staff with fret numbers. The TAB staves include various fret numbers and techniques like bends and slides.

Dm 8va F C G D

Gtr. 1



Gtr. 3



This system contains the third and fourth systems of guitar notation. The third system is for Gtr. 1, featuring a treble clef, a key signature of one flat, and a 11:11 time signature. It includes a staff with musical notation and a corresponding TAB staff with fret numbers. The fourth system is for Gtr. 3, featuring a bass clef and a staff with musical notation and a corresponding TAB staff with fret numbers. The TAB staves include various fret numbers and techniques like bends and slides.

Dm F G D

Gtr. 1



Gtr. 3



This system contains the fifth and sixth systems of guitar notation. The fifth system is for Gtr. 1, featuring a treble clef, a key signature of one flat, and a 11:11 time signature. It includes a staff with musical notation and a corresponding TAB staff with fret numbers. The sixth system is for Gtr. 3, featuring a bass clef and a staff with musical notation and a corresponding TAB staff with fret numbers. The TAB staves include various fret numbers and techniques like bends and slides.

fade

11:33

Dm

F

C

G

D

Gtr. 1

Gtr. 3

Dm

F

G

D

Gtr. 1

Gtr. 3

Dm

F

C

G

D

Gtr. 1

Gtr. 3

Money For Nothing

Words & Music by Mark Knopfler & Sting

Free time

NC

ad lib.

Voice

I want my M. T. V.

Solo fills (Drums)

Backing
Vocals

Guitar 1

Guitar 2

0:35

a tempo (♩ = 135)

G5

B♭5

C5

170

Gtr. 2

Gtr. 2

G5

F5

G5

0:47

B♭5

C5

Gtr. 2

G5

F5



G5

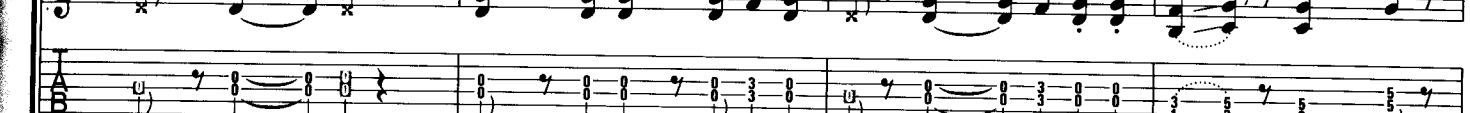
Vx.  Huh! Now

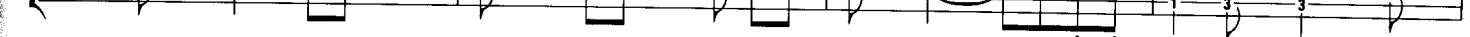
V. 2 

Gtr. 2 

1:04

Vx.  look at them yo-yos, that's the way you do it, you play the gui-tar on the M. T. V.  Bb5 C5


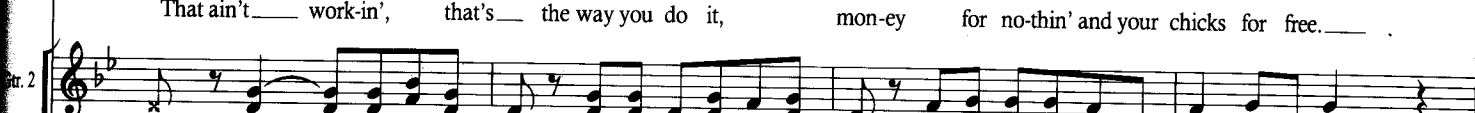
V. 2 

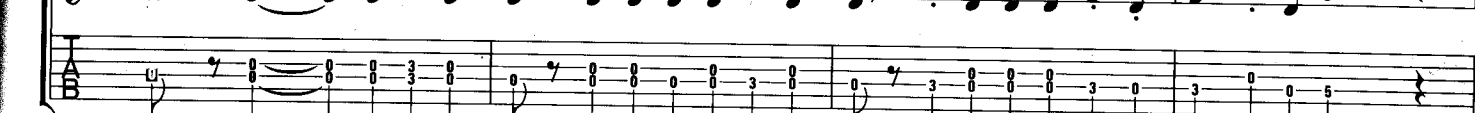
Gtr. 2 


G5

F5

G5

Vx.  That ain't work-in', that's the way you do it, mon-ey for no-thin' and your chicks for free. 

V. 2 

Gtr. 2 

1:18

Vx.  Now that ain't work-in', that's the way you do it, lem-me tell ya them guys ain't dumb. You  Bb5 C5

B. Vx.  that's the way you do it,

Gtr. 2 

G5 F5 G5

Vx. may-be get a blis-ter on your lit-tle fin-ger, may-be get a blis-ter on your thumb.

Gtr. 2

1:32 Eb5 Bb5 Eb5

Vx. We got-ta in-stall mi-cro-wave ov-ens, cus-tom kit-chen de-

B. Vx. We got-ta in-stall mi-cro-wave ov-ens, cus-tom kit-chen de-

Guitar 1 doubles

Gtr. 2

172

F5 G5

Vx. -li-ve-ries. We got-ta move these re-fri-ge-ra-tors,

B. Vx. -li-ve-ries. We got-ta move these re-fri-ge-ra-tors,

Gtr. 2

C5 D5 E

Vx. we got-ta move these co-lour T. V's Ow!

B. Vx. we got-ta move these co-lour T. V's

Gtr. 2

1:50
G5

Bb5 C5

Vx. *Ooh - a - move - a.*

Gtr. 2

G5

F5 G5

Vx. *Huh!*

Gtr. 1

Gtr. 2

2:04
Eb5

Bb5

Eb5

F5

B. Vx. *Got - ta in - stall mi - cro - wave ov - ens, cus - tom kit - chen de - li - ve - ries.*

Gtr. 1

Gtr. 2

G5

C5

Vx. We got - ta move these re - fri - ge - ra - tors,

B. Vx. We got - ta move these re - fri - ge - ra - tors, we got - ta move these

Gtr. 1

Gtr. 2

D5

E

Vx. Look at ya, look here.

B. Vx. co - lour T. V.'s

Gtr. 1

Gtr. 2

2:22

G5

Bb

C5

Vx. I should-a learned to play the gui - tar, I should-a learned to play them drums. Look at that

Gtr. 1

Gtr. 2

G5 F5 G5

Vx. ma-ma, she got it stick-in' in the ca-me-ra man, we could have some fun. And

Gtr. 2

2:37 G5 Bb5 C5

Vx. he's up there, what's that? Ha-wai-ian noi-ses? He's bang-in' on the bon-oes like a chim-pan-zee. Oh, that

Gtr. 2

G5 F5 G5

Vx. ain't work-in', that's the way you do it, get your mo-ney for no-thin' get your chicks for free.

B. Vx. that's the way you do it, mo-ney for no-thin' get your chicks for free.

Gtr. 2

2:51 Eb5 Bb5 Eb5 F5

Vx. We got-ta in-stall mi-cro-wave ov-ens, cus-tom kit-chen de-li-ve-ries.

B. Vx. We got-ta in-stall mi-cro-wave ov-ens, cus-tom kit-chen de-li-ve-ries.

Gtr. 2

Guitar 1 doubles ad. lib

G5 F5 G5

Vx.

Gtr. 1

Gtr. 2

Lis-ten here. Now

3:23

Vx.

that ain't work-ing, that's the way you do it, you play the gui - tar on the M.

Gtr. 1

Gtr. 2

Bb C5 G5

Vx.

T. V.

That ain't_ work - in', that's_ the way you do it,

B. Vx.

that's_ the way you do it,

Gtr. 1

Gtr. 2

F5

G5

Vx. mon - ey for no - thin' and your chicks for free. Mon-ey for no - thin' and your,

B. Vx. mon - ey for no - thin' and your chicks for free. Mon - ey for no - thin'

Gtr. 1

Gtr. 2

Bb5

C5

B. Vx. and your chicks for free. Get your

Gtr. 1

Gtr. 2

G5

Vx. What's that?

B. Vx. mon - ey for no - thin' and your

Gtr. 1

Gtr. 2

F5 G5

Vx. Look at that, look at that. I want my,

B. Vx. chicks for free. Get your mon - ey for no - thin'

Gtr. 1 *let ring*

Gtr. 2

Bb *fade* G5

Vx. I want my, I want my M. T. V.

B. Vx. and your chicks for free. Get your

Guitar 1 doubles ad. lib

Gtr. 2

G5 F5 G5

Vx. I want my, I want my, I want my, I want my,

B. Vx. mon - ey for no - thin' and your chicks for free.

Gtr. 2

Brothers In Arms

Words & Music by Mark Knopfler

(♩ = 78)

G#m/D#

G#m/B

G#m

G#m/B

Voice

Guitar

(Keyboards)

Vx.

Gtr.

180

G#m/D#

G#m/B

G#m

F#

These mist co-vered moun-

0:24

E

F#

B

Bsus4

B

B/A#

tains_

are a home now for_ me,

but my home is the low -

fade in

3

3

Vx.

Gtr.

G#m

D#m

E

F#sus4

F#

lands_

and al - ways will be.

Some day you'll re - turn_

fade in

0:49

G#m

D#m

E

C#m

F#sus4

F#

Vx. to your val-leys and your farms, and you'll no long-er

Gtr.

G#m

E

F#sus4

F#

G#m

E

C#m

E

Vx. burn to be bro-thers in arms.

Gtr. *fade in*

G#m

E

C#m

G#m

F#

Vx. Through these fields of de-

Gtr.

1:27

E

F#

B

Bsus4

B

B/A#

Vx. -struc-tion, bap-ti-sm of fire. I've wit-nessed your suf-

Gtr. *fade in*

G#m

D#m

E

F#sus4

F#

Vx. fering as the bat-tle raged high-er. And though they did hurt

Gtr. *fade in*

1:51

G#m D#m E C#m F#sus4 F#

Vx. me so bad in the fear and a - larm, you did not de -

Gtr.

G#m E F#sus4 F# G#m E C#m E

Vx. -sert me my bro-thers in arms.

Gtr.

G#m E C#m G#m F#

Vx. There's so ma - ny dif - ferent

Gtr. *fade in*

2:28

G#m B F# B E F#sus4 F#

Vx. worlds, so ma-ny different suns, and we have just one

Gtr.

G#m B F# B E

Vx. world, but we live in dif - ferent ones.

Gtr.

2:52

G#m

Gtr. E C#m E G#m E

Gtr. C#m G#m E C#m E

Vx. G#m E C#m G#m F#

Gtr.

Now the sun's gone to hell

Vx. E F# B Bsus4 B B/A#

Gtr.

and the moon's ri - ding high. Let me bid you fare - well,

Vx. G#m D#m E F#sus4 F#

Gtr.

fade in ev-ery man has to die. But it's writ-ten in the

3:41

G#m

D#m

E

C#m

Vx. star light and ev-ery line in your palm,

Gtr.

F#sus4

F#

G#m

E

F#sus4

F#

Vx. we're fools to make war on our bro-thers in arms.

Gtr.

4:05

G#m

E

C#m

E

G#m

E

C#m

Gtr.

G#m

E

C#m

E

F#

G#m

E

C#m

Gtr.

4:29

G#m

fade

C#m

E

G#m

E

Gtr.

C#m

G#m

E

Gtr.